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THE WRITING OF ENGLISH

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THE WRITING OF ENGLISH

(*Complete Edition*)

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PREFACE TO THE FOURTH EDITION

Our primary purpose in this book is to awaken in the student the desire for self-expression through the written and spoken word. Without this desire all teaching is futile; and with it learning is inevitable. With the student in an attitude of confidence in the worth of his own thinking and of eagerness to learn the methods by which his thought can be conveyed to others in words, the problem of teaching the use of English reduces to the balancing of constructive practice over against the corrective drill necessary to eradicate the bad habits due to foreign birth, defective training, or indifference.

The methods here presented have grown out of experiment at the University of Chicago with sections of freshmen who, being below the standard for entrance, were required to take additional training before they could be admitted to the regular freshman course in English. By the kind of practice and study developed in this book the following results were obtained with a hundred students:

1. Approximately one-third were brought up to the freshman standard.

2. Approximately one-third were permitted to take a supplementary half-course and given credit for freshman English.

3. Approximately one-third were given freshman credit without delay or further training.

In brief, two-thirds of the class accomplished what had before been done by a very small percentage.

This improvement in results was due not merely to the student's changed attitude toward writing but also to his

acquired sense of responsibility in the corrective drill work. He was shown how errors in form can be eliminated; and if, after fair trial, he did not begin to take an active part in his own salvation in this respect, his work was ruthlessly rejected on this basis alone. With such an understanding, most of the papers soon showed a steady and rapid gain in the use of English; and with the freeing of energy from the continual consideration of mechanics, a decided improvement in the thought expressed and in the technique of expression. To see the stirring of interesting and original lines of thought in students supposedly dull or indifferent was no less gratifying than to read almost faultless English written by Russians, Poles, Lithuanians, Chinese, Japanese, and young people of many other nationalities, whose work in the beginning was almost unintelligible.

In the successive editions of this book, the fundamental aims and methods have remained unchanged, but the authors have striven continually toward greater simplification and better adaptation to the needs of the student. All the new features of the present edition, suggested by experience with students of many types and of very various needs, were last year incorporated in mimeographed form with the older chapters and the whole volume has been used throughout the year with classes of freshmen in the University of Chicago under the supervision of Professor Carl H. Grabo and Mr. M. J. Freeman.

In its present form, the book contains all the material relating to methods and mechanical details that a student is likely to need for his writing courses in college. The only supplement required is a good dictionary.

1. Part I contains much new material: the chapters on the Short Paper, the Term Paper, Sentences, and the Study of Words have been almost entirely rewritten. The

most radical improvements will be found in the chapter on Sentences. Proceeding from the modern conception of the sentence, the authors have shown how sentences shape themselves in the stream of thought and how flexibility and effectiveness of form are secured. It is believed that both teachers and students will find this new mode of presentation simpler and more helpful than the methods heretofore in vogue. This chapter, as well as all the others in the book, is written specifically from the point of view of the student who uses the book.

2. Part III contains all the corrective material that should be needed. Features of particular interest are: the section on grammar, the discussion of punctuation, with the italicizing of the punctuation rules that are most frequently violated, and the discussion of the proper way to take class notes. The list of reference books and of special treatises on various types of writing will be found useful by both teacher and student.

It will be noted that the assignments are much more numerous than the teacher will require in any one course. It seemed desirable to provide a large number of them so that the teacher may have considerable freedom of choice.

Three short papers and one term paper written by students in the University of Chicago have been included as specimens of normally acceptable work, in order that a student may compare his own work with them and form some idea as to how it should rank.

We are indebted to many persons for aid of various kinds: to Professor Carl H. Grabo and the instructors of English 101 in the University of Chicago for their destructive and constructive criticisms and suggestions, to Professor George L. Marsh of the University of Chicago for reading the galley proofs of the new material and for valuable criticisms and suggestions regarding it, to Dr. Rae

Blanchard of the University of Chicago for supplying many examples for use in various assignments, to Mr. E. C. Wagenknecht of the University of Washington for a review of the sections on punctuation and idioms and for certain suggestions included therein. To these and to all others who have aided in the production of the new edition, we wish to record our gratitude.

J. M. M.
E. R.
M. F.

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PART I

CHAPTER I

THE IMPORTANCE OF ORGANIZATION

Why You Should Learn to Write. The college student who expects to become a lawyer, a doctor, a chemist, a business man, a teacher of science, eager to get on with the knowledge and training required for success in his specialty, often feels that the study of composition is a waste of time. He is sure that much of what is taught in the course will never be of use to him and that the corrective work is mere fussing about trifles. In this view he is entirely mistaken.

To begin with the less important matter, the business man who is not sure of his spelling, punctuation, and idiom is at the mercy of his stenographer. The letters that go out from his office may be so crude, if not actually illiterate, as to interfere seriously with his success.

More important, the professional or business man who succeeds does so, not merely by his knowledge of his subject, but perhaps almost as much by his skill in dealing with people. And this skill depends in part upon personality and in part upon skill in the presentation of his ideas. This skill may come slowly and uncertainly through experience, but it comes far more quickly and surely through well-directed study.

The systematic study of any subject, it is true, trains in thinking power; but thinking power alone, as the practical man too often fails to recognize, does not always carry with it the power of communicating ideas to others. A man may think with the utmost clearness and yet be at a loss,

for lack of training, where to begin, how to develop, and how to end, what he wishes to say. In other words, although thinking power is one of the ultimate ends of education, much of this power goes to waste unless training of the thinking faculties is accompanied by training in the communication of ideas.

The Problem Should Be Understood. Writing is at best a practical device for overcoming the limitations of speech. A letter is not as satisfactory as an interview; a poem is not as effective when read silently from the printed page as when it is well spoken or sung. A novel merely read from the printed page has not the thrill of the tale well told by one who has been a part of what he tells.

But the world has grown so large that writing and printing are indispensable means of communication. Written and printed matter ranges from scribbled classroom notes and advertising signs to the greatest works in fiction, drama, and poetry. For every conceivable form of writing, whether it is to be printed or not, there is a best way, which can be learned by anyone who wishes to learn. And the best way of doing anything is to begin with a clear and definite understanding of exactly what it is that is being attempted.

Therefore, before beginning any piece of writing, as a first step toward clearness and definiteness of aim, two questions should be asked:

Who will read it?

Will these persons read it for the practical purpose of getting the information it gives, or for interest alone, disassociated from all practical ends?

Upon your answer to these two questions will depend both your choice of subject, and your manner of treatment. If you are writing a story for children, you will choose different subjects and a different manner of presentation

from those you would use in writing a short story for a magazine for adults. If you are describing a new mechanical device, in order to interest a firm in manufacturing it, you will not write in the manner of a skit intended for *Life*. What you will say will be determined, in the first place, by the people for whom you are saying it; and in the second place, by your purpose in saying it to them. How you will say it will be determined by the same two conditions.

We have just assumed that you are free to choose both your subject and your audience. In practical life, however, you will often find that one or the other of these, or even both of them, are chosen for you or imposed upon you. You will be directed or invited to write on a particular subject or for a particular audience, or your business will require you to present certain facts or ideas to a certain group or class of people, whose tastes and prejudices you may know only in the most general way. But even in these circumstances, it will pay you to devote careful study, before you begin to write, to forming as clear and full an idea as you can of the tastes, interests, prejudices, and motives of the persons whom you hope to reach with your writing. Then as you plan and write, you should constantly ask yourself: Will this fact or idea appeal to such persons? Will it be clear to them? What can I do to make it clearer or more interesting? Always aim your writing at some person or persons actually known or definitely conceived. The writer who aims at no one in particular will usually hit no one in particular.

In the work of this course, your audience will usually be your classmates. At any rate, you should always write for a specific audience. In your writing you should strive constantly to keep them in mind: try to picture what they know, how they think and feel, and how you can best make

use of their knowledge and habits of thought and feeling in the presentation of your ideas. Choose and arrange your material with a constant view to being understood by them, to making upon them the impression you desire.

At this point it is important to note that all writing may be classified under two main heads: (1) writing to inform or to instruct, and (2) writing to create in the reader's mind an impression that the writer received when he underwent some experience. The papers that you will be asked to write in carrying out the suggestions made in this book will naturally fall into these two classes: the informative paper and the creative paper.

Your audience and purpose determined, you will proceed to the problem of so organizing your material as to get the effect you desire. This problem of organization will concern, not only your plan for the discussion as a whole, but your plan for each paragraph, each sentence, and each part of each sentence. Good writing is not the haphazard setting down of whatever occurs to you, but the careful construction of an organic thought process, every point in which is directed to some end. This conscious shaping of the material of the mind is essential in all types of writing. A good business letter, a good advertisement, a good draft of a report, a good digest of an elaborate treatise, a good account of an experiment or of a medical case, a good argument for a jury—each in its own way may be a work of art. And the main end to be gained by the study of composition is the power so to shape any type of thinking that it will reach the audience for whom it is intended and will produce upon their minds the impression desired by the writer.

Assignment 1. Find, if possible, two editorials in different papers on the same subject, or two magazine articles on similar subjects. Decide which is the better and why. How far does

the quality of each depend upon better organization and how far upon interesting detail? What improvements can you suggest?

Sound organization in the paper as a whole is learned partly by continual practice and experiment and partly by observation of the methods used by writers notable for their powers of organization. Skill in the structure of paragraphs is gained by analyzing the different principles on which sentences may be arranged to make paragraphs and by observation of the practice of good writers. The construction of good sentences is an art which can be mastered by intelligence and hard work. The first step is to realize that few people who write good sentences do so by reason of a natural gift. The second step is to realize that it is not enough to write correct sentences; it is necessary to write sentences that are the best possible in the places where they are to be used. The final step is to realize that sentences are not fixed once for all in the shape in which they first occur to the mind, but are flexible material which can be molded and remolded until each sentence takes the best shape for the context in which it is to be set. For the organization of whole papers and of paragraphs, you must labor on outlines. For the organization of sentences, you must work with the possibilities of idiom and construction in the language itself.

Every student will find that skill in organizing and writing short papers is more than worth the time involved in acquiring it. If you are going into business, experience and skill in handling both kinds of materials—those derived from observation and those derived from reading—will be of incalculable value to you. If you are to be a leader of any sort, your power to lead will depend largely upon your ability to see the facts that suggest and support a given policy or course of action, to organize them clearly

and effectively, and to present them persuasively. Some of these facts will come from your own experience and observation; many of them you will have to summarize from voluminous reports and tables and other documents. Your success will probably depend more often upon your ability to compose a brief, clear, well-organized statement than upon your skill in larger composition. Practice now in writing short papers will therefore be of value, not only for academic training, but for your work in the world of business.

Assignment 2.

1. Analyze three or four brief newspaper articles. Do they appear to have any definite organization? What is it?

2. Analyze in the same way one article in a current magazine. See if you can outline the article. Is it, in your opinion, well organized? If not, what improvements would you suggest?

CHAPTER II

ORGANIZATION OF THE SHORT PAPER

How to Begin. The easiest and best way of learning to write is to practice with many short papers (200–300 words). Such papers will be comparatively easy for you to write because your audience consists of your classmates —that is, persons who are already interested in many of the subjects that interest you. Instead of searching for a topic upon which you can, with great expenditure of time and effort, accumulate something to say, your problem is only: (1) to think of the persons, places, and ideas that appeal to you and your classmates; and (2) to tell them something that will interest them because it is new or different or exciting.

You begin to think at once of matters in which you are interested: football, tennis, dancing, plays, the college or university you have just come to, the school you have just left, your home town—

But—you will interrupt—most of my classmates are not from my town and know nothing about it. True, but they come from towns and cities sufficiently like it to give the basic interest necessary for your success. For in the stimulation of interest in something already in part familiar lies the trick of success in writing.

The successful writer must continually steer a middle course between material that is stale and boresome and that which is unfamiliar, not understood, and therefore equally boresome. If you were to write a paper for your class, explaining the general rules of football, the class

would go to sleep. If you were to write another on the accounting methods of manorial bailiffs in the Middle Ages, the class would go to sleep again. On the other hand, if you could describe well a great game that no one else in the class had seen, your paper would be followed with intense interest. And if you wrote amusingly about the ways in which the tenants tried to cheat the bailiffs and the methods the bailiffs used for catching them in their tricks, you would probably have the attention of the whole class.

Perhaps the best way to emphasize the necessity of having something special to say on a subject which is already familiar and interesting to your audience is to practice altering topics for short papers in such a way that they fulfil both these conditions. What, for example, is the matter with the following list?

Dogs	Colleges
Students	Occupations
Amusements	Food

How is the following list better?

Collies	My First Impressions of College
The Freshman	Working One's Way
Football	Bread Pudding

Compare the following list:

A Dog I Know Who Can Read	The Prof. Who Was Taken for a Freshman
The Freshman Who Knows It All	"Only My Railway Fare from Dad"
How a Fumble Saved the Day	Dodging Bread Pudding

In what way are the subjects in the third list more likely to interest the class than those in the preceding?

But—you will object—I cannot write on any one of them. Can you not, however, think of similar types of

subjects upon which you could write? Probably you do not know a dog who reads; but you almost certainly know some animal that does unusual or interesting things about which other people would like to hear. You must have observed some freshman—or upper classman, or other member of the college—whose peculiarities amused you enough to tell a friend about them. You must have had some experience, if not with football with some other game or sport, which is worth telling. You almost certainly have had some funny experiences, upon coming to college, not shared with your classmates, an account of which would be entertaining. And if you have no need to work your way through college, you may have other problems connected with a college career, such as adjusting the demands of work and society. As for the bread pudding, if you have had no adventures in trying to avoid that, you have certainly had other amusing times in connection with eating or with trying to avoid eating things you dislike.

At this point, stop reading and make a note, to be used in class discussion, of topics suggested by those given above, on which you think you could write.

The subjects discussed thus far have all been of a type to interest rather than to inform. But there are many circumstances under which writing must be done purely for information. The cook who wishes a particular recipe does not need to be interested; she wants exact details. The man who asks for directions because he is lost does not care whether his informant is amusing or not; he wishes to get to his destination. The boy who is going to make a radio set is more than willing to cut out the frills of style when he reads an article telling him exactly how to proceed. A family about to rent a house wishes to know where it is and what every room is like, and will

probably be bored if the agent is wordy and facetious. In practical life, then, the ability to express ideas with the utmost clearness, definiteness, and orderly arrangement, and without unnecessary words, is an element in success which is worth all the hard work given to attaining it.

How to Find a Subject. In many instances, students are too ambitious in their choice of a subject. For example: if you attempt to write your autobiography in a paper of twelve hundred words, it is quite likely that you will be compelled to leave out some details that are highly important. Such a paper should be divided into three or four, each taking up a separate phase of your life. You could write one paper on "What School Has Done for Me," one on "My Extra-Curricular Education," one on "Books (or People) That Have Influenced Me," one on "My Changing Ambitions"—and, as can readily be seen, these do not at all exhaust the possibilities.

Assignment 1. Here is a list of general subjects. See if you cannot divide each into four or five topics that would be suitable for papers of 300–2,000 words.

Houses	Golf	Crops
Dogs	Vacations	Tools
Colleges	Amusements	Vehicles
Airplanes	Work	Students
Fishing	Flowers	City Streets

In this process of narrowing subject matter, you will think of other topics about which you would like to write. For further aid, however, two lists of subjects that have proved suitable for informative or creative papers are given below. These lists should be merely suggestive; it will be much better for your writing if, using the lists only as a means of suggestion, you find topics of your own.

Topics for Creative Papers.

I Try to Ride the Colt
I Try to Milk the Cow
A Feast After Lights Out
The Night We Outwitted the Upper Classmen
The Experience of Being Rushed
My Experiences on Registration Day
I Try to Cook
Mother Buys Father a Tie
My Most Embarrassing Moment
My Home Town at Midnight
My First Fight
The Best Time I Ever Had
My First Smoke
My First Dance
My Most Unusual Vacation Experience
My Dog Proves He Is Intelligent
Answering an "Ad";
My First Burglar
The Village Constable
My Fastest Journey
The City at Daybreak
My First Fish
I See the Circus Come In
My First Big-game Hunt
I Play Against the Champion
Driving Through a Storm
Getting in the Hay
The Lucky Inning
My Most Exciting Basketball Game
The Night Before the Game
"English" Among My Friends

Discuss the following topics for informative papers. What other topics for informative papers can you suggest?

Topics for Informative Papers.

How My Home Town Could Be Improved
Why I Dislike "Worth-while" People

The Disadvantages of College Fraternities
Shortcomings of My Preparatory School Training
My Choice of a Vocation
My Changing Ambitions
How to Fish for Bass
The Five-man Defense in Basketball
How to Construct a Tennis Court
Advantages of the Huddle in Football
How to Fill a Silo
How to Build a Radio Set
Making Model Airplanes
My Reactions to Intelligence Tests
Electricity on the Farm
The Advantages of Late Study
The Advantages of Life on a Farm
How to be a Successful "Hitch-hiker"
Why I Like Golf
How a Book Is Made
How to Systematize One's Study
A Criticism of Our Grading System
How to Decorate a Living Room
How to Drive a Car
How to Operate an Airplane
The Advantages of a Poor Memory
How to Sell a Man Something He Doesn't Want
How to Handle Complaints in a Store
How a Night Court Is Conducted

Assignment 2. Choose from the list of topics for creative papers the ten that interest you most. Write opposite each an adaptation or rephrasing of the subject which will bring it still nearer to your experience. Alter it so that you think you could really write the paper if asked to do so. If any topics are satisfactory as they stand, do not alter them.

Assignment 3. List ten of the subjects suggested above for informative papers. Opposite each write a subject, based upon the same general material, which would lend itself to treatment in a creative paper.

How to Make an Outline. The first thing to do after you have selected a topic is to ask yourself what about it is likely

to interest your audience. To answer this question, allow your mind to play with the topic, and note on a card or slip (preferably 3 x 5 inches) each idea as it rises in your consciousness. To do this is important. If you wait for the subject to shape itself as a whole in your mind, you will not only have much more difficulty and trouble, but you may easily overlook interesting details; while if you note on separate cards all the points just as they come into your mind, you will soon have a collection of ideas to work with.

For a short paper you will probably have from ten to thirty such cards or slips before you are ready to enter upon the next step in the development of your topic. This step is the construction of an outline, formal or informal, to serve as your guide in the actual writing.

To make this outline, arrange your cards or slips in the order that seems to you the most natural. Sometimes the best order is from the earlier to the later in time; sometimes, from one place to another; sometimes, from the least important to the most important; sometimes, from one phase of a topic to another, for the sake of comparison or contrast. Later on, these various methods will be explained in detail. Your problem now is to consider the possibilities of your topic and to choose the arrangement that seems to you best.

In outlining a short paper, it is usually well to give a heading for each paragraph in the completed paper. You may not need more than from four to eight such headings; if more seem to be needed, probably you have not kept together in the same paragraph ideas that belong together.

An informal outline should resemble the following:

(1) The Structure of an Airplane
    General framework
    Fuselage

Wings
Engine
Propeller

In this paper, the paragraphs would run from 150 to 250 words. The airplane described would, of course, be either a typical airplane, or a special type, as it would be impossible in a short paper to compare many types, or to discuss the development of the airplane.

(2) Food Conservation in the Family
Better buying
More scientific menus
Smaller portions
Uses of left-overs and other wastes

This paper might contain about 1,000 words, with the paragraphs averaging about 250 words each.

Although the informal outline is a distinct aid to clear and well-organized thinking in the preparation of a short paper, as soon as more than one paragraph is required for each of the ideas you have noted on cards, a more carefully constructed and formal outline is absolutely needed by most persons inexperienced in the orderly development of a subject. Such an outline may be expressed entirely in phrases or entirely in sentences; but it should not be muddled by mixing the two.

The phrase form of outline is developed in this manner:

The Structure of an Airplane
- I. General framework
  - A. Open body
  - B. Closed body
- II. Fuselage construction
  - A. Of wood
  - B. Of metal
- III. Wings
  - A. Type
    - 1. Single
    - 2. Double

B. Material
1. Cloth
2. Metal
3. "Plass"

IV. Engine
A. Cylinders-in-line type
B. "Whirlwind" type

V. Propeller
A. Of wood
B. Of metal

The same material, presented in sentence form, would appear as follows:

The Structure of an Airplane

I. All airplanes may, as to general framework, be classed in two ways.
A. One type has the pilot and passengers exposed to the weather.
B. The other type is enclosed.

II. The fuselage is the "chassis" of the airplane.
A. In some machines it is made of wood.
B. In some it is made of metal.

III. Wings are classified as to types and materials.
A. There are two types of wing structure.
1. Monoplanes have a single set of wings.
2. Biplanes have two sets of wings, one above the other.
B. The materials used for wings are three.
1. The older type of wing used cloth on a wooden frame.
2. The newer types use a light but strong metal.
3. The British are now experimenting with "plass," a material that is almost invisible.

IV. The airplane engine is unusually powerful.
A. The "whirlwind" type is now most popular.
B. Some models still have the cylinders "in line."

V. The propeller is highly important.
  A. Wooden propellers are still most satisfactory.
  B. Experiments show that a good metal propeller is feasible.

Certain points in the construction of outlines require special care.

1. Avoid faulty coördination. Compare the following:

My Home Town

I. Disadvantages:
  A. Remote situation
  B. Inadequate shopping facilities
II. Advantages:
  A. Modern school system
  B. Healthful situation
III. Beautiful residence district

My Home Town

I. Disadvantages:
  A. Remote situation
  B. Inadequate shopping facilities
II. Advantages:
  A. Modern school system
  B. Healthful situation
  C. Beautiful residence district

The mistake in the first outline is that the "Beautiful residence district" is made of equal rank with "Disadvantages" and "Advantages." This is incorrect; the "Beautiful residence district" is in reality one of the "Advantages." It is correctly placed in the second outline.

2. Avoid faulty subordination. Compare:

College Traditions

I. Value of traditions
  A. To the student
  B. To the university
  C. Traditions at my college
II. Misuse of traditions

College Traditions

I. Value of traditions
  A. To the student
  B. To the university
II. Misuse of traditions
III. Attitude toward traditions at my college

The mistake in the first of these two outlines is that "Traditions at my college" is not a topic that develops the idea "*value* of traditions." It is a topic of equal importance with I and II and should therefore be III.

3. Avoid single-topic divisions. Compare:

The College Paper

I. Purpose
  A. To unify the student body
II. Policy
III. Management

The College Paper

I. Purpose: to unify the student body
II. Policy
III. Management

The fundamental objection to the form "IA" is seen if you think of I as an apple and A as part of the apple. You cannot divide an apple into one part. You either keep it whole, as in the revised outline, or you divide it into at least two parts, A and B, or as many more as you need.

4. Avoid including too many details in an outline for a short paper. One purpose in outlining is to distinguish between the main ideas, which are to be organized into a clear and unified and effective whole, and the details associated with them. The main structure provided, the details will come in where they belong.

Assignment 4.

1. Outline the three papers at the end of this chapter.
2. Prepare notes for class discussion as to which type of outline (if any particular one) is best suited to the creative paper; to the informative paper.

Writing the First Draft. After you have made your outline, and are satisfied that its topics are arranged in the best order, keep the outline and the slips of paper that contain the material for each paragraph constantly before you. If you have placed on the slips all the points that are to be discussed in the paper, and have arranged them to follow the outline, it should not be difficult to write the first draft.

In writing this, pay most attention at first to getting your ideas actually expressed—to saying what you really

mean. The outline will furnish an aid for paragraphing, and that guide should be all you need at this particular time. Do not hesitate over fine points of punctuation or sentence structure. They can be dealt with when you revise the paper. If possible, the paper should be completed at one sitting; this will assure a unity of tone that probably will be lost if sections of the paper are written at separate times.

Why and How You Should Revise. Whenever you can, write your paper several days before it is due. When you take it up for revision after an interval, you will see many faults and possible improvements which you did not notice in the process of writing.

In the beginning, revise and correct with extreme care and with continual reference to authority to settle cases of doubt. If you think that a word is misspelled or misused, look it up in the dictionary. If the grammatical construction of a sentence appears faulty, refer to the chapters in this book on sentences or grammar. By so doing you will in the end save an incalculable amount of time.

When you revise a paper, keep the following points in mind:

1. Have I followed my outline?
2. Have I a beginning likely to interest the class?
3. Do I repeat without gain in effectiveness?
4. Do I give any part of my subject more space than it deserves? any part too little?
5. Have I introduced ideas that do not really belong to my subject?

A Paragraph at a Time. Some students prefer to write each paragraph at first on a separate sheet of paper. Each heading in the outline is then developed freely without reference to the others, except in making transition from one paragraph to another.

The chief advantage of this method is that, if the order of the outline is faulty, the organization can be made right by rearranging the pages.

The disadvantage is that the connection between paragraphs is likely to be loose and the composition may seem disjointed.

This method may help you to improve your sentences. With only one paragraph before you, it is easier to consider the position of each sentence and its relationship to the others. In this testing, ask yourself the following questions:

1. Does the sentence belong in the paragraph?
2. Does it show movement toward the point aimed at?
3. Is it linked with the sentence preceding and the one following?
4. Is it phrased so that its meaning is unmistakably clear?
5. Are the sentences varied enough so that the paragraph is not monotonous?

Rewrite if You Can Improve. If your outline is good, and you have taken reasonable care in writing the paper, there is little likelihood that it will be necessary to rewrite it entirely. If you feel, however, that you can do better by a complete rewriting, discard the first paper and write a new one. Even if you should not use a sentence from the first paper, writing it will have been of value by helping you to understand your topic better, and by suggesting a more effective way of presenting the material.

How to Prepare the Final Copy. Before you make the final copy, you should have the conviction that the paper is as good as you can make it at the time, both in organization and in form. In making the final copy, keep these suggestions in mind:

1. Use paper of regulation size. If you use a typewriter, be sure to double space; single-spaced material is hard to read, and leaves no space between the lines for corrections.

2. Write on one side of the paper only.

3. If you use a typewriter, use a black record ribbon, and be sure that the keys of your machine are clean, so that the type impressions will be clear.

4. If you use ink, use black or blue-black ink. Write clearly; do not run your words together.

5. Write the title at the top of the first page.

6. Number the pages, except the first page, in arabic numerals. If it is necessary to insert an additional page between, say, pages 5 and 6, number it page 5a.

7. Fold and endorse the paper in the manner your instructor directs.

Three Student Papers. Here are three papers, written by students. The first and third are creative in type; the second is informative. They are given here to suggest to you the kinds of papers you should be able to write in the first ten or twelve weeks of your college course.

MY FIRST DANCE

The ebb and flow of the teacher's words fell pleasantly in the schoolroom. Now and then I would catch the oft-repeated phrase "children in grade 8-B," and the sonorous syllables of esoteric words such as "assume responsibility" and "educational value" droned agreeably in my ear. The sun fell warmly through the window and a fly buzzed over my inkwell. They were part of the comfortable drowsiness that had come upon me. Almost I had dared to lay my head on the desk when Miss Oxford's voice became more insistent.

"And so you 8-B children," she was concluding, "are being given a great opportunity which we hope you will not abuse. Are there any questions? Very well then; we shall go down to the gymnasium for our first lesson in social dancing. First row —ready, rise!"

Abruptly I roused myself, my peace of mind completely destroyed. As I passed out of the room I glowered at the stolid, self-satisfied back of the little girl in front of me; then I put out a finger and poked her.

"What kind of dancing did she say we're going to have?" I asked.

"Social dancing."

"What's that?"

The fat little girl turned to someone beside her. "She doesn't know what social dancing is!" she jeered, and they both turned round and stared at me.

Downstairs to the long gymnasium we marched. Around the wall were ranged folding chairs. Half of them were empty, but in the other half sat red, embarrassed little boys. The boys in our room sat down beside them and finally the girls seated themselves. It was unusually quiet. Only the girls giggled a little. I twisted my handkerchief nervously, and looked at the electric clock. At the end of every minute it would move backward a little with a tiny click, and then shoot forward with a louder noise.

Across the room Miss Warren, the 8-A teacher, sat on the piano stool and talked to Miss Oxford. In a moment our teacher came forward.

"When the music starts," she said, "each boy will stand before a girl, bow, and ask her to dance with him. At the end of the dance he will lead her to a seat and sit beside her. When the music begins for the next dance, he will bow again and thank her for dancing with him. Is that clear? . . . Very well, Miss Warren." She nodded to the other teacher.

So it was grown-up dancing! A wave of heat rushed over me and I clenched my hands. "I'll tell her that I can't dance," I thought, "and ask her to let me go," but I knew that I would not, no matter how much I suffered. I felt that I could not move. "It will be terrible," I said to myself, "if no one asks me to dance; and if I am asked it will be more terrible still." I sat in misery for a minute. Then suddenly my cheeks flamed and my hands grew cold. The music had begun.

There was a scraping sound as twenty chairs were pushed back and twenty little boys wandered vaguely into the middle of the floor. They separated slowly, walked by each little girl, and eyed her uncertainly. It was like the picture in my history-book of Southern gentlemen appraising slaves.

The girl on my left was taken. All the pretty little girls were dancing. *They* knew how. Now the girl on my right was gone,

too. I cast a despairing eye down the line of chairs. There were only five or six girls left and I turned my face back to the floor. A little boy with a pasty face and thick glasses was approaching, and before my chair he stopped. Was he asking me to dance, or was he only considering me? Why didn't he speak? "It's my only chance," I thought, and I rose.

Slowly we stumbled out on the floor. The little boy's hand was hot and damp.

"I—I—can't d-dance," he said finally.

"Neither can I," I returned. We stopped.

He was a conscientious little boy. I hated him. He had red eyes and he was shorter than I.

"We ought to be dancing," he said. "Let's just walk. You are supposed to go backward, I think."

In a moment we again had to stop. "I am afraid," said the little boy, his pasty face very red, "that we'll have to sit down. We don't seem to get on somehow."

"Let's," I said. "There goes the music, anyway."

Before the next dance three more girls came into the room. There were three more girls than boys now, and I was one of the three that were not asked to dance.

We were widely separated by empty chairs. When everyone else was dancing I saw one of the little girls go toward the other. "She is going to talk to her," I thought. "I'm going too." Then I saw with horror that the two were going to dance together. They walked off; I was left alone.

"No! No!" I wanted to call out, "you should not do that. It's not fair!" But I did not move. I sat motionless and grew slowly redder while perspiration broke out on the palms of my hands and I blinked to keep the tears from falling. I looked at my lap and noticed that there was a greasy spot on my dress. Absently I began to rub it.

I heard a step beside me, and I looked up into the eyes of Miss Oxford.

"Come," she said kindly, "let's go upstairs."

I ran on ahead of her, but I did not speak. To myself I was saying over and over, "I won't cry. I won't. I'm not a baby."

I went into the 8-B room and sat at my desk. The room was untidy and depressing, and very still. It seemed extremely late, there. I reached into my desk, pulled out my geography book

(it was the largest), and began to study. Miss Oxford stood by me.

"Never mind," she said uncertainly. "You'll learn to dance. Don't worry about it. Lots of other people have been the only one not asked to dance."

I did not look up at her. She was pitying me! At that moment I hated her.

HOW IT'S ADVERTISED

American advertisers insist upon scattering the output of their factories over the width and breadth of a continent, employing extensive advertising campaigns to introduce their products to a national buying public. To show how this advertising is carried on, let us take, for example, the hypothetical Broadcast Radio Company of Cincinnati, Ohio, a firm engaged in making a good type of radio receiver to sell at a price within the reach of the average pocketbook. The Broadcast Company would never think of selling their excellent product to Cincinnatians alone. With all the facilities for large-scale production, they consider themselves in a fair way to supply a national demand; therefore they plan to sell their product on a national scale. The introduction of their product to the public—the process called advertising—is placed in the hands of specialists. The manufacturer decides the extent of the advertising and sets aside a budget which covers all expenses of publicity besides paying the advertising agent.

The first step taken by the agency in preparing a yearly advertising campaign for Broadcast radios is to draw up a series of prospective "ads." The art department, working in conjunction with the layout and copy men, creates rough sketches, or "dummies," presenting the pictorial effect of the proposed advertisements, in order to give the client a fair idea of how the printed "ads" will look. These rough layouts are then neatly arranged in portfolios and submitted to the client for approval.

Let us say that the campaign for the radio company will consist of a series of newspaper "ads," sometimes just straight display, sometimes with human-interest illustrations following a particular theme. The individual pieces vary in size. There

will be a few large "ads" for special display, requiring half-page or even full-page space. Then there will be a good many middle-sized "ads," ranging from two hundred lines on three columns down to one hundred and fifty on two. A balanced campaign will include even smaller ones, fifty lines on two columns and occasionally some long, narrow, single-column "ads."

When the prospectus is completed, the work is barely begun. The most laborious, most difficult task still remains—that of drawing up schedules for the various newspapers throughout the country in the issues of which the "ads" will run. Then the circulation and mil-line rates of each paper must be obtained from standard rate-books so that the agency may present to the client a fairly definite idea of the people the campaign will reach, as well as an accurate account of the cost of space. The usual plan followed in most advertising is to divide the country into zones, drawing up a separate schedule for each, so that the campaign may be handled more easily.

When the advertisements have been duly examined, discussed, pulled to pieces, changed, and finally approved; when the schedules of runs for the different zones have been sanctioned by the client; when the mechanical work, consisting of finished drawings, engravings, topography, electrotypes, and mats, has been completed; and when the reservations have been made in the proper papers by the space-buyer, then the campaign may be considered in some degree finished.

By no means, however, is the work ended. Every paper that carries a Broadcast Radio campaign sends to the agency sample or "checking" copies of every issue in which the radio "ads" appear. Each day the newspapers are sorted from the mass of mail and taken into the checking department, where they are carefully looked over and the sheets with the radio "ads" are torn out. These are compared with the schedule of reservations to see if the "ads" ordered for certain locations are properly placed. Sometimes a two-column "ad" scheduled for the sport page—an excellent location for radio "ads"—will be found buried among the stock markets. Then the agency gets in touch with the publication and demands an adjustment, which may be in the form of a free run in another issue on the specified page, or a reduction in rates for the faulty "ad." In this way, the agency keeps close account of every "ad" that runs in any paper

throughout the country, and is enabled to see that the various publications fulfil their contracts.

The radio manufacturers, after spending thousands of dollars on advertising, naturally are keenly interested in the results obtained, in order to know whether advertising actually does build up their sales. To learn this, they keep many statistics of the sales fluctuations in the various zones, both before and after the campaign. Thus the advertiser finds out how much his business is benefited, and plans his future advertising accordingly.

THE MIDWAY

The Midway is a unique feature of Chicago—few cities of its size and importance have ever given up so many acres of valuable land to nothing more than grass. It stretches from Washington Park at the west end to Jackson Park at the east—a distance of almost a mile. The center section, or aisle, is unbroken except by three streets—Ellis, Woodlawn, and Dorchester avenues. There isn't a tree, shrub, fountain, or statue on all that expanse of grass. The two side aisles, cut off from the main one by the two automobile drives, are bordered by a row of trees and have a few large, shady trees scattered over them. The north aisle is marked for a few grass tennis courts, and the south one has a bridle path along one side.

Did the man, or men, who planned the Midway realize what it would mean, or was it just a connection between the two parks and a setting for the World's Fair? I really don't care what they intended it to be. I know that it has become for me a breathing place; a place where buildings do not crowd the sky away or seem to creep closer together as though they intended to crush me between their walls before I could escape from the long lane they form. I can sit on the grass in the center aisle of the Midway for hours and no one comes within a hundred feet of me.

I have never decided at which season of the year I like the Midway best. In the spring the green patches of grass appear before the last of the snow is gone, and the fresh smell of damp earth and melting snow forecasts the end of winter. On a day when the sun is bright and a March wind blows you along, there isn't a fresher, friendlier place in the world. Just ride the bridle

path some March morning and put your horse to a good stiff canter—the police will not permit you to gallop—and see if you don't agree with me. At that time of year I am sure the Midway is loveliest of all.

But then the summer comes and some day when there isn't a breath of air and my hair lies wet against my forehead, I drop on a bench under the trees on the north aisle, next to a gurgly little drinking fountain, and watch a slim, tow-headed little girl and a small boy with black, tight curls, both dressed in overalls, take turns drinking from the fountain—getting themselves joyously wet. From somewhere a small breeze has come to life and I am not nearly so hot as I was. A collie dog and an old man with a cane and a newspaper come down the gravel path. The old man sits on a corner of my bench and reads. The brown-eyed dog puts his nose on my knee and slowly wags his tail, asking to have his ears rubbed. Nothing could be more peaceful or more happy, and I know beyond a doubt that the Midway could never possibly be more lovely.

I walked along the Midway only this morning. It was one of those rare Sundays in October when summer seems to have come back for a minute. The sky was blue, and the soft red roofs of the University buildings looked cheery above their gray stone walls. The white stone of the new chapel was dazzling against the blue sky; the bright sun picked out the design of the lacy stonework and made a spotlight on each of the small figures that stand in the little niches set into the stone. The ivy on the walls of Harper had small, velvety, scarlet leaves at the tip of each branch. They looked absurdly young to belong to the dying year. From the bridle path a horse neighed shrilly, and a young man whistled and waved his hat when I looked round. I had never seen him before, but I waved back, because it was the kind of morning when no one is a stranger. In front of Harper a motor hummed; a man in tan and a girl in apple-green and dark fur drove off in a shiny maroon roadster. The grass was covered with leaves which I shuffled with my feet like a child as I went along.

Before very long I shall cross the Midway some morning and find it covered with snow. Everything will be gray and white except the blue sky, the red roofs of the University, and perhaps the tender scarlet leaves of the ivy. Water will be spread over a

part of the Midway and a few nights later we shall skate on it under frosty stars, and, if we are very lucky, under a silver-white moon. The long rows of lights along the drives will be yellow moons themselves and the cars on the drives to the right and left of us, which are raised a little above the pond, will whiz by, their tires crunching musically on the hard-packed snow. After we have skated until we are tired, and after we have eaten our last red-hot, we shall cross the drive to where the lights glow through the leaded-glass windows of Ida Noyes Hall, and as we toast our toes in front of a grate fire, swap stories of our winters and their sports.

Spring, summer, fall, winter—each is best of all—particularly on the Midway.

Note the following points about these papers:

1. Little introductory material is used. The writer in each instance gains our attention at once, but does not tell us enough at the beginning to keep us from wanting to read further.

2. In none of the papers is language used that would not fit readily into ordinary every-day discourse. All three writers have avoided bookish, flowery writing. Because of this, the papers are easy to read, easy to understand, and are more effective than they would have been had their authors made an attempt at "fine writing."

3. All the material that is used bears directly upon the subject.

4. All the papers end as near the natural conclusion as possible. In the first paper, the last sentence is also the end of the incident. The second ends with a statement of highly interesting facts about advertising. The third has a brief sentence of summary.

CHAPTER III

ORGANIZATION OF THE PARAGRAPH

Why Paragraphs Are Useful. The paragraph usually is a group of sentences in which one idea is developed. This idea is expressed as a main head or a subhead in your outline.

The component parts of a paragraph are sentences; the paragraph, in turn, is also a component part of every organized piece of writing, whether this be story, article, or chapter of a book.

Every paragraph, then, is to be viewed in two ways:

Externally, as a component part of an organized piece of writing; internally, as in itself an organization of which the component parts are sentences.

As sentences are set apart from one another by means of capitals and punctuation marks, so paragraphs are set apart from one another by indention. In writing, the usual margin is doubled for indention; in print it is increased by the width of the letter M.

In the section on outlines, it has been shown that in a short piece of writing—for example, less than two thousand words—each paragraph usually contains all that is said about one main section of the subject. It has also been pointed out that in a longer article two sets of heads, main heads and subheads, are involved, and that in such a piece of writing it might be necessary to have one or more paragraphs for each subhead. In a longer piece of work, such as a book, further division may be necessary. We then find that the larger divisions of the thought—that is, groups of paragraphs—are often given section and chapter

numbers. Any piece of writing, considered as a unit, should consist of a series of organically related paragraphs or a series of groups of such paragraphs.

How Long Paragraphs Should Be. What determines the length of a paragraph? Theoretically, it is governed by the principle that controls all good writing; that is, organization—keeping together sentences that belong together in thought.

But there are also certain practical considerations that must be taken into account. A century or two ago no reader would have objected to a solid page or more of type, but the modern reader is accustomed to paragraph indentions at frequent intervals. The indentions are for him guideposts directing his thought, and he is accustomed to have two or three such guideposts on every page. The writer who would please must remember these facts and must try to make certain that the plan of his composition is not only clear in itself but is obvious to the reader.

To obtain this unmistakable clearness, the writer who habitually thinks in long paragraphs should consider, whenever he finds himself overstepping reasonable limits, whether his single paragraph cannot be better organized as two or three. He should try to have at least one paragraph indention in each page of manuscript.

On the other hand, the writer who habitually includes only two or three sentences in a paragraph, or who even writes a single sentence as a paragraph, should practice organizing these short paragraphs into a longer paragraph whenever it is possible to do so. He should try not to allow more than two or three paragraphs on a page.

In learning to paragraph, then, you should avoid the two extremes. Long paragraphs are difficult to keep well organized; extremely short paragraphs are usually the

result of hurried thinking. If your natural tendency is toward either of these extremes, try to overcome it by making a deliberate effort in the other direction, remembering always that the best writers use both long and short paragraphs in the same piece of work, combining them in such a way as to reflect the varying phases of thought.

In writing conversation a special rule for paragraphing is in almost universal use: Make a fresh paragraph for each change of speaker:

"Did you tell him?" asked Jean, playing nervously with her rings. "What did he say?"

"Yes. Nothing."

"Was he pleased?"

"I don't think so. He looked annoyed. I was sorry I had mentioned the matter. You never can tell about a man."

Assignment 1.

1. Make a study of paragraph lengths in the current issue of your newspaper: (a) in several news articles; (b) in several editorials. Count the number of sentences, and the number of words in each sentence. Omit portions of the text reporting conversation, as here the length is arbitrarily determined. Sum up your results on newspaper paragraphing.

2. Make a similar study of an article of about 2,000 words in some good magazine.

3. Repeat the process for a chapter in some textbook. If you feel that some paragraphs are too long, show how they might be broken up to advantage.

4. Continue the work in some book that you are reading for pleasure (if this is a novel, choose a portion in which there is no conversation).

5. Write a short paper (300–500 words), discussing the results of the four preceding studies.

6. Write as accurate a report as you can of a short conversation overheard by you recently, paragraphing it correctly.

7. Read carefully the most elaborate paper that you have written this year on any subject, and mark in it any changes in paragraphing that you would now introduce.

What Is Fundamental in Good Paragraphing. When you have outlined your paper, you find that each head suggests material for a paragraph or group of paragraphs. How shall you proceed to fill in the outline—to organize your paragraphs?

Here, as in the case of the sentence, the fundamental idea is movement. The thought must progress from the first sentence to the last; the reader must feel that he is going forward, not round and round in a circle. It is not enough merely to tie together a group of sentences all relating to the same topic; they must be placed so that each marks a definite advance toward a goal that the writer has in mind from the beginning.

How Topic Sentences Are Used. If you have difficulty in making your thought move steadily forward from sentence to sentence, you will find that stating your goal in a sentence somewhere in the paragraph will help you to avoid digression. This sentence—technically known as the topic sentence—may serve as a subject sentence, at the beginning of the paragraph; it may, if it fits in well, be inserted at some point within the paragraph; it may be used at the end to sum up the contents of the paragraph.

If the topic sentence is invariably at the beginning of the paragraph, the paper becomes stiff and formal. Formality can be avoided by shifting the position of the topic sentence, so that the reader does not look for it in some special place. The best paragraphs, perhaps, are those in which the topic sentence is implied, not expressed. To test paragraphs in which the topic sentence is implied, after you have finished writing each paragraph, see if you can sum up all that it says in one sentence. If you can, you may feel certain that the paragraph is unified.

Whether or not you state your topic sentence in each paragraph, it should always lie before you in your outline;

continual reference to it there will help to keep you to the point.

Some Common Ways of Developing Paragraphs. There are a number of ways by which paragraphs may be developed —may move toward the goal of telling what you wish to say about the topic sentence. The subject itself usually will determine which of these methods should be used.

By Definition. Frequently you will find it necessary at the very outset to define the subject about which you are writing, or something connected with it. It is quite likely that in many instances one sentence will not suffice; an entire paragraph may be needed for a clear understanding of what you are writing about.

The following paragraph is developed by definition:

> Interpretation is the process by which the mind puts meaning or content into individual facts. Like organization, interpretation is a universal process and goes on wherever mind and object meet. In each individual fact two phases of content are discovered by interpretation: one phase is common to many other facts, while the other is peculiar to the interpreted fact. When interpretation reveals a content common to many individuals the basis of integration is found, while the discovery of the particularizing element furnishes the ground for division or differentiation.—William H. Mace, *Method in History.*

By Details. If the subject is concrete—a person, thing, place, or event—you will naturally think about its parts and qualities; you will develop it by the presentation of details, after the manner of the following paragraph:

> In external appearance Byron realized that ideal standard with which imagination adorns genius. He was in the prime of life, thirty-five; of middle height, five feet eight and a half inches; regular features, without a stain or furrow on his pallid skin, his shoulders broad, chest open, body and limbs finely proportioned. His small, highly finished head and curly hair had an airy and graceful appearance from the massiveness and

length of his throat: you saw his genius in his eyes and lips. In short, Nature could do little more than she had done for him, both in outward form and in the inward spirit she had given to animate it. But all these rare gifts to his jaundiced imagination only served to make his one personal defect (lameness) the more apparent, as a flaw is magnified in a diamond when polished; and he brooded over that blemish as sensitive minds will brood until they magnify a wart into a wen.—EDWARD JOHN TRELAWNY, *Recollections of the Last Days of Shelley and Byron.*

By Examples. If the subject is abstract—a class, a truth, a law—you may present it concretely by means of examples. The following paragraph is developed by examples:

When, however, the great historian has spoken, his work will never be undone. No poet can ever supersede what Napier wrote of the storming of Badajoz, of the British infantry at Albuera, and of the light artillery at Fuentes d'Onoro. After Parkman had written of Montcalm and Wolfe there was left for other writers only what Fitzgerald left for other translators of Omar Khayyám. Much new light has been thrown on the history of the Byzantine Empire by the many men who have studied it of recent years; we read each new writer with pleasure and profit; and after reading each we take down a volume of Gibbon, with renewed thankfulness that a great writer was moved to do a great task.—THEODORE ROOSEVELT, *The Historian of the Future.*

By Repetition. If the subject is obscure or difficult to explain, or is to be emphasized, the best method of development is that of simply repeating the same idea in different ways until you feel certain that your readers will understand; that is, you may develop it by repetition. This method is used in the development of the following paragraph:

The fiction of this later period is like the poetry, inferior to that of the period which we had to consider in our former survey. It has more names, but not such great names. It would almost seem as if the present school of fiction is, to borrow a phrase

from French politics, exhausting its mandate. The sensation novel has had its day, and its day was but an episode, an interruption. Realism has now well-nigh done all it can. Its close details, its trivial round of common cares and ambitions, its petty trials and easy loves, seem now at last to have spent their attractive power, and to urge with their fading breath the need of some new departure for the novelist. Perhaps the one common want in the more modern novel may suggest the new source of supply. Perhaps, in order to give a fresh life to our fiction, it will have to be dipped once again in the old holy well of romance.—JUSTIN MCCARTHY, *History of Our Own Times.*

By Contrast or Comparison. Sometimes the details given about a topic may be arranged effectively in two groups so that they continually suggest to the reader comparison or contrast, as in the following:

In every age we shall find the true gentleman—that is, the man who represents the best ideal of his own time, and we shall find the mimicry of him, the would-be gentleman who copies the form while ignorant of the substance. These two characters furnish the material, on the one hand for the romancer, and on the other for the satirist. If there had been no real gentleman, the epics, the solemn tragedies, and the stirring tales of chivalry would have remained unwritten; and if there had been no pretended gentleman, the humorist would have lost many a pleasure. Always the contrasted characters are on the stage together; simple dignity is followed by strutting pomposity, and after the hero the braggart swaggers and storms. So ridicule and admiration bear rule by turns.—SAMUEL MCCHORD CROTHERS, *The Gentle Reader.*

By Climax. Remembering how important it is that the reader's attention should not flag, you may arrange your sentences in the order of climax, so that each in turn produces a stronger impression than the one before. The deepening impression may be due to greater interest, importance, or complexity of idea, or to more striking or more beautiful expressions of the same idea. The following paragraph is arranged in the way described:

The date of the *Large Testament* is the last date in the poet's (François Villon's) biography. After having achieved that admirable and despicable performance, he disappears into the night from whence he came. How or when he died, whether decently in bed or trussed up to a gallows, remains a riddle for foolhardy commentators. It appears his health had suffered in the pit at Meun; he was thirty years of age and quite bald; with the notch in his under lip where Sermaise had struck him with the sword, and what wrinkles the reader may imagine. In default of portraits, this is all I have been able to piece together, and perhaps even the baldness should be taken as a figure of his destitution. A sinister dog, in all likelihood, but with a look in his eye, and the loose flexible mouth that goes with wit and an overweening sensual temperament. Certainly the sorriest figure on the rolls of fame.—R. L. Stevenson, "François Villon."

The most effective paragraphing is that in which all these methods are used with the greatest freedom, either singly or in combination. In order to see how freely they may be blended, let us analyze a number of paragraphs:

1. The trouble began over the question of Repentance. 2. George was willing, nay eager, to repent of anything, if only he could think of something worth repenting of. 3. But he couldn't. 4. A thousand times he told himself that he was a miserable sinner, but he didn't feel like one, and couldn't for the life of him understand what wrong he had done. 5. It is true he had fired a pea-shooter at the cat; he had once killed a blackbird; he had kicked a little boy for making faces at him; he had been rude to his aunt; but he had far too much good sense to treat these actions as the needed raw material for a geniune repentance. 6. Once in his father's study he had seen a cash-box lying open on the table and had seriously debated the question of stealing a sovereign, in order to get a point of departure. 7. But again his good sense came to the rescue. 8. God was not likely to be deceived by so shallow a trick.—L. P. Jacks, *Among the Idol Makers*.

The development is as follows: 1, topic sentence; 2, 3, details; 4, repetition with more detail; 5, example, and

repetition; 6, example; 7, detail of 6; 8, repetition. The general order is climactic; the last three sentences show more emphatically than the others George's extreme eagerness to repent.

The next paragraph, which describes the effect of reading *Robinson Crusoe*, is developed chiefly by repetition, with additional details:

1. No philosopher has ever had a clearer conception of the true end of man than I had at the age of twelve. 2. All forms of self-realization were false save one; and that was, to get oneself cast away, by hook or crook, upon a Desolate Island. 3. Nothing else would satisfy. 4. Let others go to Heaven if they would; let others be good, or great; but let me be cast on some lonely palm-strewn shore in the uttermost parts of the earth. 5. It was the foolish ship that came to port; it was the wise ship that was wrecked. 6. Not for all the kingdoms of this world would I have exchanged my keg of powder, my cap of goatskin, my fortification, and my raft.—*Ibid.*

The development is as follows: 1, topic; 2, topic repeated in specific terms; 3, repeated negatively; 4, repeated with contrast; 5, repeated with contrast and emphasis on the detail *ship;* 6, repeated with emphasis on other details. The order is climactic; the features last mentioned are those which especially appealed to the boy's imagination.

The next paragraph is developed chiefly by examples, with some repetition and detail:

1. It was always the little islands I loved the best, and if they were not only small but very remote, like St. Kilda, Kerguelen, or Juan Fernandez, so that a mariner shipwrecked on their shores might have a reasonable chance of being unrescued for years, I rejoiced like the man who has discovered a treasure hidden in a field. 2. Australia interested me not the least—it was too big. 3. No castaway of twelve years could be expected to manage such a place. 4. The Channel Islands were contemptible; they were too near. 5. They suggested the odious possibility of being rescued by a steamer. 6. But the Isles of

Aru, Tinian, and Tidore, the Dampier Group, the Solomons, the Celebes—these were the places where a castaway of merit might make his mark.—*Ibid.*

The development is as follows: 1, topic, with examples; 2, example; 3, detail, cause; 4, example; 5, detail, cause; 6, repetition of the topic, with more examples. The order is climactic in suggestiveness, as you will see if you compare the lists of islands in 1 and 6.

The next paragraph shows the effect of *Robinson Crusoe* upon a boy's mind when he was ill. The general development is by details; but when these are extraordinary, repetition is used to give them the proper emphasis:

1. The long hours of the sleepless nights, of which I had many, were passed in planning adventures on Desolate Islands. 2. My imagination ran riot, and brought me, I doubt not, perilously near insanity. 3. I painted my islands in colors such as never were on sea or land; I stored them with buried treasures; I caused them to be inhabited by every conceivable wild beast; I invaded them with innumerable tribes of savages, and I fought these poor barbarians and slaughtered them at will. 4. I took care that the vessel in which I was wrecked should always have in its hold not only barrels of gunpowder and kegs of sugar, but grand pianos, for I was excessively fond of music, and velocipedes, just invented, one of which had been promised me as a birthday gift. 5. Anachronisms troubled me not a whit. 6. How I got the grand piano ashore would be a long story to tell. 7. It was a vast undertaking, and kept my wits at work for weeks, and prolonged to morning many a sleepless night. 8. Never since the invention of tools was such an elaborate mechanism devised as that by which, single-handed, I transported the grand piano from the wreck to my "fortification." 9. I have invented many impossible things in my time, but none which does me so much credit as that.—*Ibid.*

The development is as follows: 1, topic; 2, repeated, with detail; 3, 4, details; 5, repetition of part of 4; 6–9, repetition of part of 4, with more details. The order is

that of climax, with emphasis thrown by repetition upon the most absurd, hence, under the circumstances, the most interesting, detail.

Assignment 2.

1. Analyze fully the development of the following paragraphs:

(1) Rodright's goods are to be found in all countries of the world, both savage and civilized, the only place where you cannot obtain them being the city where they are manufactured. Observe those three innocent little dots at the foot of the exquisite bronze Buddha which you purchased for twenty pounds from that unimpeachable dealer in Yokohama. They are the trade-mark of Rodright & Co., Limited, and may be taken to mean that the price of production was half a crown. Or turn to that beautiful old grandfather clock in the Sheraton case, the envy of all your friends as they hang their fur coats in your vestibule; recall the reluctance of the old cottager to part with his heirloom, and the tears he shed, and the shame you felt as you handed him seven five-pound notes; and then take a strong magnifying glass and look for three minute dots in the lower left-hand corner of the clock face. Or take the set of silver buttons which aroused your cupidity as they gleamed on the waistcoat of the peasant who rowed you across the Norwegian fjord. Was it not something of a Vandalism to bribe the old fellow to cut them off; and was it altogether fair to conceal from him that they were precious Danish coins of the seventh century? But never mind; they now adorn your wife's evening dress; and there are three dots on the edge of every one of them. —L. P. Jacks, *Among the Idol Makers.*

(2) . . . Why does the great and universal fame of classical authors continue? The answer is that the fame of classical authors is entirely independent of the majority. Do you suppose that if the fame of Shakespeare depended on the man in the street it would survive a fortnight? The fame of classical authors is originally made, and it is maintained, by a passionate few. Even when a first-class author has enjoyed immense success during his life-time, the majority have never appreciated him so sincerely as

they have appreciated second-rate men. He has always been reinforced by the ardor of the passionate few. And in the case of an author who has emerged into glory after his death the happy sequel has been due solely to the obstinate perseverance of the few. They could not leave him alone; they would not. They kept on savoring him, and talking about him, and buying him, and they generally behaved with such eager zeal, and they were so authoritative and sure of themselves, that at last the majority grew accustomed to the sound of his name and placidly agreed to the proposition that he was a genius; the majority really did not care very much either way. —ARNOLD BENNETT, *Literary Taste: How to Form It.*

(3) Though capable of great idleness, he never failed to be ready for all sorts of adventures and excursions. One pitch-dark rainy night we landed about ten o'clock at the mouth of a salmon stream where the water was phosphorescent. The salmon were running, and the myriad fins of the onrushing multitude were churning all the stream into a silvery glow, wonderfully beautiful and impressive in the ebon darkness. To get a good view of the show I set out with one of the Indians and sailed up through the midst of it to the foot of a rapid about half a mile from camp, where the swift current dashing over the rocks made the luminous glow most glorious. Happening to look back down the stream, while the Indian was catching a few of the struggling fish, I saw a long spreading fan of light like the tail of a comet, which we thought must be made by some big strange animal that was pursuing us. On it came with its magnificent train, until we imagined we could see the monster's head and eyes; but it was only Stickeen, who, finding I had left the camp, came swimming after me to see what was up.—JOHN MUIR, *Stickeen.*

(4) There are many things which cause defects in speech. Some are inherited, some result from disease in childhood, some come from lack of stability in adolescence, while still others may be caused by an ignorance of the English language, and from an environment which tends to tear down rather than to build up good speech.—STUDENT PAPER.

(5) The eye of a camera may take in many interesting bits of the natural life about us. It records easily and faithfully facts upon which scientific data may be based. The science of ornithology, old as it is, has made more progress since the invention of the camera, than in all the ages preceding. A clear example of this is seen in comparing the inaccurate lithographic plates of Wilson on Ornithology with modern prints of one's own making. In a month with a camera one can do more for the advancement of learning than in a year's field work with brush and pencil. —STUDENT PAPER.

2. Bring to class six paragraphs that seem to you faulty in development. You may take them from book, newspaper, or magazine. Discuss in class methods by which they might be improved; and rewrite them.

3. Look over your papers written this year on any subject, and choose one that seems to you faulty in its paragraphing. Correct it as best you can, and bring it to class for further suggestions from the instructor and students. If you cannot find paragraph errors in your work, choose a long paper and write in the margin opposite each paragraph all the methods of development used in it. This study may show you unsuspected faults.

4. Name the methods of development that suggest themselves for single paragraphs on each of the following subjects:

(1) Swallows' nests
(2) The intelligence of collies
(3) Arguments for or against a standing army
(4) Building a camp fire
(5) The effect of music on animals
(6) Selling fruit by weight
(7) Blücher and Wellington at Waterloo
(8) Navajo blankets
(9) The importance of Tampico
(10) The electrification of railway terminals
(11) Formal and landscape gardens
(12) The failure of democracy

If the organization of a paper is sound, each paragraph falls into its place naturally and cannot be transferred

without a loss of clearness, progression, or effectiveness. Even so, there are certain words, phrases, and arrangements of words, used especially at the beginnings and ends of paragraphs, which point the way for the reader's attention and which emphasize the steps in the progress of the thought. Although these will be studied in detail in Chapter IV, it is well to make preliminary observations of their use. Among transition words, the following are common: *First*, *second*, etc.; *then; however; accordingly; now; indeed; nevertheless; moreover;* and many similar words.

Among common transition phrases and clauses are: *In the first place; to be sure; as I have said; since this is the case; so to speak; after this;* etc.

Assignment 3. Collect from a book or an article fifty transition words and phrases, and any other devices you note. Arrange them in groups, according to their meanings.

CHAPTER IV

THE ORGANIZATION OF SENTENCES

Sentences Are Dependent upon One Another. To write good sentences, the first point to make clear in your mind is that the sentence is not an independent unit but *a link in a chain of thought.* The first sentence should be linked to all the sentences that follow; the last, to all that precede; and the intervening sentences should in every case be definitely related to those that precede and those that follow.

Strictly speaking, no sentence—except one that is misshapen or grammatically incorrect—can be bad in itself, but only with reference to its function in the whole of which it forms a part, and on the other hand, a paragraph in which each individual sentence is correct may be as a whole thoroughly bad, simply because its sentences are not related to one another to form an organic whole.

How We Think. Of this fundamental principle the old definition of the sentence—a group of words expressing a single complete thought—takes no account. Suppose we substitute for this definition the conception of the sentence as the carrier of a portion of one's thinking. If you watch your own mental processes for a moment, you will find that while the words shape themselves more or less into sentences, these sentences are not in such form that they could be set down in writing just as they come. Sometimes one thinks in a succession of jerks and interruptions, sentences on all sorts of unrelated matters being jumbled together as the ideas happen to suggest themselves; some-

times one carries on a train of thought for a time, only to have it interrupted at irregular intervals by unrelated ideas that rise into consciousness and are withdrawn, independently of the will; sometimes one thinks by a sort of dove-tailing of one sequence of ideas into another, the change taking place within the sentence by a sudden process of unexpected association of ideas. All this body of mental life, in uncontrolled thinking, is a shapeless mass which can be shaped into different types of sentences by the process of organization.

How Sentences Begin. Organization begins as an unconscious process. If you are planning to do a series of things, your mind will, without any special effort, arrange these things in some definite order, perhaps according to the time when they are to be done, perhaps according to their importance, or on some other principle. If you are considering alternative courses of action, your mind will inevitably introduce some sort of pairing and balancing and contrasting. If you are trying to puzzle out why something is true, your mind will project a series of possible reasons. If you have lost a purse and are trying to remember where, your mind will retrace your recent actions in an order of time and place. All such processes are the elementary shaping of thought which results in the formation of ordered and related sentences.

Examples of this type of mental activity are:

1. I can't find my notebook—I wonder where it is?—It isn't in this room, for I've looked everywhere—I don't recall taking it to the library—Did I leave it in the classroom this morning?—Joe and I were busy there, talking about the examination—Perhaps I forgot and left the book in the room—Yes, I think that is probably where it is.

2. We want to go down to the beach tomorrow for a beach party—What shall we take along to eat?—It won't be much fun if we can't have something hot—We can take the coffee in a

thermos bottle—What else shall we have?—Bacon sandwiches ought to be good—I'd like to try some of those things the name of which I forget—First you put a slice of potato, then a slice of meat, on a stick, alternating them until you have a good handful —I've never tasted them, but they ought to be good—We can get some ice cream for dessert, but that seems almost too "citified"—There'll probably be logs enough on the beach for a fire, but just the same I'll take a couple of tins of "canned heat" so that, if we need it, we'll have it.

3. The alternative to staying here is not going to another large city, but moving to a comparatively small town—Here, of course, are all the advantages one looks for in a city: excellent parks, good theatres, a noted educational system—but there isn't any friendliness of the kind one becomes accustomed to in a smaller place—and the parks offer the only opportunity of walking on the grass—Going to a small town would mean that we could be really outdoors every day—The sunshine wouldn't always be coming through a cloud of smoke, as it comes here—we should always be near enough to a city to reach it in an hour or two—and we could find a small town with good schools.

Sentences Are the First Step to Intellectual Life. How far this shaping process is carried on in ordinary thinking and how far mental life is merely a succession of associated ideas varies according to the age and temperament of the individual. This purely associative thinking is well-illustrated by the following passage from *II Henry IV*, II, i; where Mistress Quickly is upbraiding Sir John Falstaff:

Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin chamber, at the round table, by a sea-coal fire, on Wednesday in Wheeson week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound?

And such writing is interesting, when used skilfully to portray Mistress Quickly, who has become a type of the woman whose mental processes are governed entirely by chance association of ideas. But until association is replaced by ordered thinking there can be no consecutive intellectual life.

How Sentences Are Separated. As long as thought remains in the mind of the individual, it is difficult—or impossible—to say how much division into sentences takes place. But as soon as we begin to speak or write, division into sentences becomes obvious. In speech, sentences are distinguished from one another by pauses, and to less extent by intonation, gesture, facial expression, and other physical means. In writing, they are separated by the use of punctuation and capitals. In printing, in addition to these devices, more space is left between sentences than between successive words. In fact, more space between sentences than between words is desirable in all writing, either manuscript or typed.

What Are the Fundamental Problems in Sentence Writing? In a piece of writing as a whole, the problem is how to transfer to persons not in the thinker's presence a connected mental process. In the writing of sentences, this problem becomes specific and concrete and may be phrased as a group of questions:

1. How much of the thought process is to be carried by each sentence?
2. How can sentences be linked, to show that they are ordered portions of a definite thought progress?
3. What is the best order—for the purpose in hand—for each of these carriers of a portion of the thought?
4. How shall each sentence be constructed, to make perfectly clear in the reader's mind its function in the orderly progression of the whole?

Suppose we begin by considering a paragraph in which the division into sentences has been obliterated:

There is a crispness about celery that is of the essence of October it is as fresh and clean as a rainy day after a spell of heat it crackles pleasantly in the mouth moreover it is excellent I am told for the complexion one is always hearing of things which are good for the complexion but there is no doubt that celery stands high on the list after the burns and freckles of summer one is in need of something how good that celery should be there at one's elbow.—A. A. Milne, "A Word for Autumn."

Here the division of the thought into seven portions is so obvious that a single careful reading should show beyond doubt the end of each sentence. The sentences contain, in order, 13, 15, 6, 10, 24, 13, 10 words. The linking of these sentences is not so immediately apparent; but it is done in this way:

Sentences 1–2: celery (the subject of the whole)....it
Sentences 2–3: it....it
Sentences 3–4: it....moreover, it
Sentences 4–5: I am told....one is always hearing
Sentences 5–6: complexion....after the burns and freckles
Sentences 6–7: something....celery

Thus, by the use of pronoun, conjunction, repetition of word, phrase, and transitional clause, the thought of *celery* is carried from the opening sentence through five intervening sentences to the last sentence, in which it is again mentioned in a kind of summary. A beautifully rounded group of sentences!

Assignment 1. To realize more fully that each sentence is in the right order and nicely related to the one before and the one after, copy each of the seven sentences on a separate strip of paper, writing the words below one another as in the model beneath. Rearrange the strips in as many ways as possible,

reading the sentences aloud with each arrangement in turn until you are convinced that the author has written them so that the thought advances from the beginning to the end of the paragraph:

One	After	Moreover	It
is	the	it	is
always	burns	is	as
hearing	and	excellent,	fresh
of	freckles	I	and
things	of	am	clean
which	summer	told,	as
are	one	for	a
good	is	the	rainy
for	in	complexion.	day
the	need		after
complexion,	of	There	a
but	something.	is	spell
there		a	of
is	How	crispness	heat.
no	good	about	
doubt	that	celery	It
that	celery	that	crackles
celery	should	is	pleasantly
stands	be	of	in
high	there	the	the
on	at	essence	mouth.
the	one's	of	
list.	elbow.	October.	

Assignment 2.

1. Divide the following paragraph, as it stands, into sentences:

I do not say I am an expert yet, but after a few more meetings I calculate that I shall know drawing as well as it can be known I have devoted a good deal of time to drawing, one way and another; I have to attend a great many committee and public meetings, and at such functions I find that drawing is almost the only art one can satisfactorily pursue during the speeches; so as a rule I draw drawing, though, is much more difficult singing is very easy it is commonly said that everybody can sing

in the bathroom; and this is true.—A. P. Herbert, "On Drawing."

2. Copy the sentences on strips and arrange the strips until you are sure that you have them in the right order.

3. Underline on the strips the words that link the sentences together.

Assignment 3. There is no better practice in becoming familiar with the principle of a chain of organized sentences than to take paragraphs by different authors in which the sentence divisions and order have been upset by someone else, and to divide and rearrange in the proper order, afterward checking up by the book. In this practice two students can work together, each preparing the exercise material for the other, and later giving the reference by which the exercise can be checked. Essayists are good for such practice; especially, R. L. Stevenson, Max Beerbohm, A. A. Milne, S. M. Crothers, William Beebe, L. P. Jacks, Christopher Morley, Heywood Broun, and other moderns. Later, the longer and more elaborate paragraphs of the Victorians may be tried.

Choose a paragraph of about half a page and study it in this way.

How Long Sentences Should Be. To the subject of sentence length the inexperienced writer probably gives little thought. He lets his sentences run on and stop as they will, without more regard to what is to follow than to what preceded. While it is impossible to give any definite rules, there are certain suggestions about length that may improve sentence organization. These suggestions are not for the first writing of a paragraph but for its revision. When the paragraph is finished, take the word-lengths of the successive sentences. If you find the majority of them containing more than thirty words, the chances are that they need breaking up; if you find the majority of them under ten words, the chances are that some of them need to be combined. If you find most of them of about the same length, the chances are that they need revision for the sake of variety.

Assignment 4. Make this test for some piece of writing you have done lately, and decide whether your sentences tend to be (a) too long, (b) too short, (c) monotonous. Divide them differently, where you can, to correct the fault you find.

Assignment 5. The following simple experiment may help you to realize the facts about your own sentence lengths:

1. Take a sheet of graph paper and write a scale of 5, 10, 15, etc., across the top.

2. Number the squares perpendicularly at the left of the sheet, from top to bottom.

3. Then take a short paper you have written and count, in syllables, the length of each successive sentence, putting down the number for each. Obviously the count of syllables affords a better measure of sentence length than the count of words.

4. When you have counted 20 sentences, or 30, or 50, according to the time you have to give, draw a horizontal line from left to right in the topmost row of squares until you reach the point in the scale which gives the syllabic length for each sentence in turn.

The result will be a sketch of your own sentence lengths in this particular piece of writing. Although no fixed rules can be given, if most of your sentences are of about the same length, they will be monotonous; if all are of less than 30 syllables, they are too short; if all are of more than 100 syllables, they are too long. Somewhere between these limits, with a continually shifting variety, lies the golden mean.

To illustrate the experiment, the three sentences in the preceding paragraph are graphed (though not on graph paper):

```
   0  5  10  15  20  25  30  35  40  45  50  55  60
1. ...../...../...../...../...
2. ...../...../...../...../...../...../...../...../...../...../...../.
3. ...../...../...../...../.....
```

Here we have a sentence of 61 syllables between one of 23 and one of 25.

Suppose that the same paragraph is divided into five sentences, instead of three (with necessary changes):

The result will be a sketch of your own sentence lengths in this piece of writing. If you make your sentences always of the

same length they will be monotonous. If you make them all of less than thirty syllables, they will be short and jerky. If you make them all of more than a hundred syllables they will be too long. Somewhere between these limits, with a continually shifting variety, lies the golden mean.

If the sentences are graphed, they will look like this:

```
    0  5   10  15  20   25
1.  ...../...../...../....
2.  ...../...../...../...../
3.  ...../...../...../...../
4.  ...../...../...../....
5.  ...../...../...../...../.....
```

If you compare the two graphs and then read aloud, first the revised and then the original paragraph, you will see that the altered paragraph is more monotonous than the original.

You will find it amusing, as well as surprising, to test a number of passages by good authors and by poor authors, in this simple way. The results will teach you something about the possibilities of variety in sentence length.

How Much to Put into One Sentence. The amount to be set off as a sentence varies with the emphasis desired for a particular portion of the thought. If each phase of a thought is equally important, it may be expressed as a series of short sentences, which, for the sake of further emphasis, may be left—by exception to the general principle of linking, which we shall take up later—almost or quite unconnected. Thus:

There is one other thing I ought to have said. Never attempt to draw a man front-face. It can't be done. (11–10–4 syllables, respectively.)

Such sentences are characteristic of much modern writing, but unless they are written for special effects by a writer in perfect control of his method, they are likely to become very bad. Are the sentences good or bad in the following?

There was a light in the concierge's room and I knocked on the door and she gave me my mail. I wished her good night and went up-stairs. There were two letters and some papers. I looked at them under the gas-light in the dining-room. The letters were from the States. One was a bank statement. It showed a balance of $2,432.60. I got out my check-book and deducted four checks drawn since the first of the month, and discovered I had a balance of $1,832.60. I wrote this on the back of the statement.—Ernest Hemingway, *The Sun Also Rises.*

When some parts of the thought are less important than others, being used only to qualify the more important assertions, the sentences are longer. They express as modifying clauses, or phrases, or even words, what might have been put into independent sentences. Thus, in the following description of a dog, a number of unemphatic details are gathered up into each sentence:

Nibbie was shabby-genteel black, sunburnt as to the mustache, grizzled as to the raggy fringe on his haunches. He had a white stock and shirt-frill and a white forepaw. The brown eyes full of heart were his best point. His body coat was rough Scottish worsted, the little black pate was cotton-soft like shoddy, and the big black ears were genuine spaniel silk. As a terrier he held them up smartly and carried a plumy fishhook of a tail; as a spaniel the ears drooped and the tail swung meekly as if in apology for never having been clipped.—H. E. Dounce, "Some Nonsense About a Dog." [1]

If we rewrite this description as a sequence of shorter, independent sentences, it becomes intolerably emphatic, thus:

Nibbie was shabby-genteel black. He was sunburnt as to the mustache. He was grizzled as to the raggy fringe on his haunches. He had a white stock and shirt-frill and a white forepaw. The brown eyes full of heart were his best point. His body coat was rough Scottish worsted. The little black pate

[1] In length, 27, 13, 10, 34, and 48 syllables, respectively.

was cotton-soft like shoddy. The big black ears were genuine spaniel silk. As a terrier he held them up smartly and carried a plumy fishhook of a tail. As a spaniel the ears drooped and the tail swung meekly as if in apology for having never been clipped.[1]

Assignment 6. Combine these ten short independent sentences so as to make even fewer than the original five from which they were taken. Rearrange the details so as to get, if possible, a close connection between each successive group of two.

Assignment 7. Combine the sentences from Hemingway until you can decide whether or not they are good or bad as they stand.

How Sentences Can Be Linked. The second topic to be considered is how the first sentence is to be introduced and how all the other sentences are to be so linked that their relationship and progress in conveying the thought are unmistakable. If the sentences are placed in the best order for obtaining movement—progress—of the thought, the linking should come naturally and easily. One way to study linking and sentence order is to observe a number of passages in which the sentences are well introduced, well ordered, and well linked. In the following, the linking elements are underlined:

Next morning (links with preceding material) before it was yet broad day, I awoke, and thought of the mowing. The birds were already chattering in the trees beside my window, all except the nightingale, which had left and flown away to the Weald (where he sings all summer by day as well as by night in the oaks and the hazel spinneys, and especially along the little river Adur, one of the rivers of the Weald). The birds and the thought of the mowing had awakened me, and I went down the stairs and along the stone floors to where I could find a scythe; and when I took it from its nail, I remembered how, fourteen years ago, I had last gone out with my scythe, just so, into the

[1] In length, 8, 9, 14, 13, 10, 10, 12, 11, 21, 27 syllables, respectively.

fields at morning. In between that day and this were many things, cities and armies, and a confusion of books, mountains, and the desert, and horrible great breadths of sea.—HILAIRE BELLOC, "The Mowing of a Field."

The linking words may be arranged in pairs:

1. before it was yet broad day . . . already (sentences 1 and 2, adverb of time looking back to clause of time)
2. awoke . . . had awakened me (sentences 1 and 3; repetition of verb)
3. thought of the mowing . . . thought of the mowing (sentences 1 and 3; exact repetition)
4. The birds . . . the birds (sentences 2 and 3; exact repetition)
5. fourteen years ago . . . in between that day and this (sentences 3 and 4; time phrase and another referring to it)

The reason for the second and third devices is undoubtedly that the author had become aware of the trailing off of the second sentence into a long digression and so used more linking devices to get back again. If you read the passage without the portion in parenthesis you will see this.

Some Common Methods of Linking Sentences. To study more closely the linking of sentences, observe the following methods, which are found singly and in combination with others:

1. Conjunctions and transition adverbs; such as *and*, *but*, *moreover*, *however*, *nevertheless*, *therefore*, *now*, *then*, *yet*, *still*, *while*, *when*, *since*, *after*.

But the scent of the giant armadillo eluded us. *When* we waded through some new, strange odor, I looked back at Nupee, hoping for some sign that it was the one we sought. *But* that night the great armored creatures went their way and we ours, and the two did not cross.—WILLIAM BEEBE, *Jungle Peace*.

But here indicates contrast with what has gone before.

When is a conjunctive adverb of time, and is used to link the first and second sentences with regard to time order. The second *But* again offers contrast; through use of these three simple words the sentences are closely linked.

2. Words or phrases indicating an order of time or space in the progression of the thought:

Time. *A little afterwards*, four yachtsmen carrying a very heavy chest, and guided by a fifth with a lantern, passed close in front of me as I lay, and were admitted to the pavilion by the nurse. They returned to the beach, and passed me a *second time* with another chest, larger but apparently not so heavy as the first. *A third time* they made the transit; and on this occasion one of the yachtsmen carried a leather portmanteau, and the others a lady's trunk and carriage bag.—R. L. Stevenson, "The Pavilion on the Links."

Space. The Mill where Will lived with his adopted parents stood in a falling valley between pine-woods and great mountains. *Above*, hill after hill soared upwards until they soared out of the depth of the hardiest timber and stood naked against the sky. *Some way up* a long grey village lay like a seam or a rag of vapour on a wooded hillside; and when the wind was favourable, the sound of the church bells would drop down, thin and silvery, to Will. *Below*, the valley grew ever steeper and steeper, and at the same time widened out on either hand; and from an eminence beside the mill it was possible to see its whole length and away beyond it over a wide plain, where the river turned and shone, and moved on from city to city on its voyage to the sea.—R. L. Stevenson, "Will of the Mill."

3. Pronouns referring unmistakably to a noun in a sentence preceding them:

At midnight, therefore, Moti Guj strode out of *his* pickets, for a thought had come to him that Deesa might be lying drunk somewhere in the dark forest with none to look after him. So all that night *he* chased through the undergrowth, blowing and trumpeting and shaking his ears. *He* went down to the river and blared across the shallows where Deesa used to wash him, but there was no answer. *He* could not find Deesa, but he dis-

turbed all the other elephants in the lines, and nearly frightened to death some gypsies in the woods.—RUDYARD KIPLING, "Moti Guj—Mutineer."

Here the sentences are linked merely by the careful use of pronouns.

4. Repetitions or synonyms, perhaps introduced by connecting words, referring unmistakably to something that went before:

Infancy is not what it is cracked up to be. *The child* seems happy all the time to the adult, because the adult knows that the child is untouched by the real problems of life; if the adult were similarly untouched, he is sure that he would be happy. *But children*, not knowing that they are having an easy time, have a good many *hard times*. *Growing and learning and obeying* the rules of their elders, *or fighting* against them, are not easy things to do. *Adolescence* is certainly far from a uniformly pleasant period. *Early manhood* might be the most glorious time of all were it not that the sheer excess of life and vigor gets a fellow into continual scrapes. *Of middle age* the best that can be said is that a middle-aged person has likely learned how to have a little fun in spite of his troubles.—DON MARQUIS, "The Almost Perfect State."

In this example, *Infancy*, *The child*, *But children* are all used to keep one idea in the reader's mind. *Hard times* is explained in detail by *Growing and learning and obeying*, and *or fighting*. The extension of the idea through the use of *Infancy . . . child . . . children . . . Growing . . . Adolescence . . . Early Manhood . . . Of middle age . . .* is well worth noting.

5. Summarizing words or phrases gathering up something just said:

. . . What matter to her that the kingbird pitched jovially from the maples to catch a wandering bluebottle fly, that the robin was feeding its young, that the bobolink was singing? *All these things*, if she saw them, only threw her bondage to labor into greater relief.—HAMLIN GARLAND, "Among the Cornrows."

Here *all these things* gathers into unity the clauses of the preceding sentence and joins it to the one that follows.

6. Words or phrases introducing something that has been happening parallel in time to something just related:

On gaining the deck, Jermin purposely avoided us, and went below without saying a word. *Meanwhile*, Long Ghost and I laboured hard to diffuse the right spirit among the crew. . . . —HERMAN MELVILLE, *Omoo*.

The word *Meanwhile* brings the two actions together as parallel in time.

7. A word or words indicating the author's interest in the situation and thus stimulating the reader to attention as to the linking of ideas:

If he were but fleet and silent, he might evade their notice altogether.

Unfortunately, as he turned to beat a retreat, his foot rolled upon a pebble. . . .—R. L. STEVENSON, "The Sire de Malétroit's Door."

8. A generalization by way of comment on what has just passed, thus calling attention to it:

It [the door] yielded behind his weight; and though he turned in a moment, continued to swing back on oiled and noiseless hinges, until it stood wide open on a black interior. *When things fall out opportunely for the person concerned, he is not apt to be critical as to the how or why* . . . and so Denis, without a moment's hesitation, stepped within. . . .—*Ibid.*

9. A phrase or clause which catches up an idea near the end of the preceding sentence and carries it further or expresses it from a new angle:

But he could find only one *white* [silver coin]; the other had probably struck sideways and sunk deeply in. *With a single white in his pocket*, all his projects for a rousing night in some wild tavern vanished utterly away.—R. L. STEVENSON, "A Lodging for the Night."

10. A word-group expressing a contrast or reservation to something said in the preceding sentence:

There was not much to betray it [the house] *from without;* only a stream of warm vapour from the chimney-top, a patch where the snow melted on the roof, and a few half-obliterated footprints at the door. *But within*, behind the shuttered windows. . . .—*Ibid.*

11. A word-group merely repeating in a different way, commonly with more detail, something in the preceding sentence:

High up overhead *the snow settled among the tracery of the cathedral* towers. *Many a niche was drifted full;* many a statue wore a long white bonnet on its sainted head. *The gargoyles* had been transformed into great false noses, drooping toward the point. *The crockets* were like upright pillows swollen on one side.—*Ibid.*

12. Combinations of these methods:

Time, *Space*, *Repetition*. The way to encourage yourself about the human race is to look at it first *from a distance;* look at the light on the *high spots*. *Coming closer*, you will be *profoundly discouraged* at the number of *low spots*, not to say *two-spots*. *Coming still closer*, you will become *discouraged once more* by the reflection that the same stuff that is in the *high spots* is *also* in the *two spots*.—Don Marquis, "The Almost Perfect State."

Time, *Conjunction*, *Pronouns*. *When* the hour drew nigh, *we* disclosed our intention to the rest. *Some* upbraided *us* for deserting *them; others* applauded, and said that on the first opportunity *they* would follow *our* example. *At last*, *we* bade *them* farewell. *And* there would *now* be a serene sadness in thinking over the scene—since we never saw them again—had not all been dashed by McGee's picking the doctor's pocket of a jack-knife, in the very act of embracing him.—Herman Melville, *Omoo*.

Time, *Pronouns*.—*While* I had him on, several trout had jumped at the falls. *As soon as* I baited up and dropped in again I hooked another and brought him in the same way. *In*

a little while I had six. *They* were all about the same size. I laid *them* out, side by side, all their heads pointing the same way, and looked at them. *They* were beautifully colored and firm and hard from the cold water.—ERNEST HEMINGWAY, *The Sun Also Rises.*

Adverbs of place and time; Pronoun. *There* before me sat a tall, bent old man, wasted almost to a skeleton, with a grey, desolate face and long hair and beard of a silver whiteness. *He* was wrapped in a light-coloured poncho, and wore a black skull-cap on his head. *When* I spoke he leant back in his seat and began scanning my face with strangely fierce eager eyes, all the time twisting his long thin fingers together in a nervous, excited manner.—W. H. HUDSON, *The Purple Land.*

Assignment 8.

(a) Copy about five paragraphs from a good modern essay (see list on p. 48), numbering the sentences in order and underlining the words used to link sentences together. Read the passage at least three times, marking links that you did not notice before. List these links, with the numbers of the sentences they connect, and comments on the nature of the link (see p. 53 ff., above).

(b) Classify and summarize the linking devices used in the passage studied.

(c) Examine two or three papers you have written recently. Are there any places where more effective linking might be used? If so, make the necessary changes.

(d) Observe the linking words you use in your papers for the next two weeks. At the end of that time, be ready to discuss in class whether or not the study of linking makes it easier for you to write sentences that are related and that produce a forward movement of the thought.

The Meaning of Subject and Predicate. You will remember that the old-fashioned definition of the sentence was: A sentence is a group of words containing a single thought. But as thought is a continuous process, like that of flowing water, it is impossible that it should be separated into units like the beads on a string. Any division of thought

into sentences is, therefore, determined by the writer's purpose in expressing his thought.

With this old-fashioned definition of the sentence went the rule: Every sentence must have a subject and a predicate. This rule is today frequently broken by good modern writers. None the less is it true that, expressed or implied, the thought-combination called subject-and-predicate is the very substance of which sentences are made. This fact can be made clear in a moment.

If you try to keep your mind from thinking, you will observe that various ideas "pop up" into it. They may seem at first to be only words; but if you consider each, you will find that you can expand it into a sentence with a subject and a predicate.

If the words "That car" come into your mind, what you are really thinking may be any of the things printed at the right below, or something else:

That car	is mine.
	is Thompson's.
	is out of date.
	is a Packard.
	cost five thousand dollars.
	took us to California in five days,
	etc., etc., etc.

In the same way, your thought about the subject "College" may be "predicated" in any one of a great variety of ways:

College	fits a man for business.
	is a waste of time.
	means hard work, etc., etc., etc.

The first thing to notice is that you begin with a large or complex idea, and that you proceed to "narrow" or "confine" it by choosing among a large number of possible things to be thought about it. If, for example, I begin a

sentence with the word "Columbus," you may think I am going on to say "discovered America in 1492"; but I may surprise you by saying instead "was born in Corsica." The general process of sentence making, then, is to narrow or limit one idea (subject) by choosing among a great number of other ideas which might be attached to it (predicates) the one you need at the moment to "carry on" your thinking.

But, you will ask, "carry on" to what? "Carry on" to the goal toward which your thought is moving; "carry on" so that the first sentence initiates what each following sentence continues in an orderly progress, and the last sentence of the group "rounds off" and concludes. Thus within each sentence there should be the same progression that a group of sentences should show in the paragraph. This progression of thought within the sentence is what is meant by subject-and-predicate. The subject is the starting point; the predicate is the moving process carried on toward a goal. Observe the process of predication in the following sentences:

Subjects	*Predicates*
Marlow	swung his legs out, got up quickly, and staggered a little, as though he had been set down after a rush through space.
He	leaned his back against the balustrade and faced a disordered array of long cane-chairs.
The bodies prone in them	seemed startled out of their torpor by his movement.
One or two	sat up as if alarmed; here and there
a cigar	glowed yet;

Marlow	looked at them all with the eyes of a man returning from the excessive remoteness of a dream.
A throat	was cleared;
a calm voice	encouraged negligently: "Well?"

—JOSEPH CONRAD, *Lord Jim.*

Thus by placing on the lefthand side of the paper all the ideas with which an author begins his thought process and all the words that belong with them to modify, limit, or complete their meaning, and on the righthand side, all the ideas with which the thought process is carried on toward the sentence which is to follow, including all the words that modify, limit, or complete the meaning, you can see more clearly how subject and predicate are arranged in the distribution of the thought.

Assignment 9. In the following passage, separate the sentences as was done for the quotation from *Lord Jim:*

We crossed the Spanish frontier. There was a little stream and a bridge, and Spanish carabineers, with patent-leather Bonaparte hats, and short guns on their backs, on one side, and on the other fat Frenchmen in kepis and mustaches. They only opened one bag and took the passports in and looked at them. There was a general store and inn on each side of the line. The chauffeur had to go in and fill out some papers about the car and we got out and went over to the stream to see if there were any trout. Bill tried to talk some Spanish to one of the carabineers, but it did not go very well. Robert Cohn asked, pointing with his finger, if there were any trout in the stream, and the carabineer said yes, but not many.—ERNEST HEMINGWAY, *The Sun Also Rises.*

In the study of composition it is not important to be able always to distinguish a grammatical subject or predicate; it is all-important to be able to distinguish between a **real** subject and predicate, so that you know where to begin and how to proceed in the expression of your ideas.

Also important it is to learn that a certain balance between the general proportions of subject and predicate prevails in good writing. In the Conrad and Hemingway sentences, the predicates tend to be over-weighted. Compare the following; noting whether the thought begins with the subject or the predicate and how it moves between the two:

Subjects	*Predicates*
	After tea
Kezia	wandered back to their own house. Slowly
she	walked up the back steps and through the scullery into the kitchen.
Nothing but a lump of gritty yellow soap in one corner of the kitchen window sill and a piece of blue flannel stained with a blue bag in another.	was left in it
The fireplace	was choked up with rubbish.
She	poked among it but found nothing except a hair tidy with a heart painted on it that had belonged to the servant girl. Even that
she	left lying, and
she	trailed through the narrow passage into the drawing-room.
The Venetian blind	was pulled down but not drawn close.
Long pencil rays of sunlight	shone through and
the wavy shadow of a bush outside	danced on the gold lines.

—Katherine Mansfield, "Prelude."

You can see the differences between the proportions of subject to predicate in the Conrad and Mansfield passages by comparing the number of syllables on each side of the sheet, thus:

	Subject	*Predicate*
Conrad	22	105
Mansfield	70	103

The predicate still dominates in both, but Katherine Mansfield has more than three times as much material in her subjects as Conrad.

Assignment 10. Study the proportion of subject to predicate in two groups of sentences in your own work and in that of some friend, using about the same amount of material for each count.

Order Within the Sentence—Clearness. Strange as it is that a series of black marks on paper should be able to convey meaning, it is equally strange that the mere order in which these marks are arranged should affect, distort, or even destroy the meaning. This fact is particularly true in English because nearly all inflections have been lost. Not a word is changed if you substitute for "The cat ate the rat," the order "The rat ate the cat"—but the meaning is open to question. Not a word is changed if you change the order of "What in the world does this sentence mean?" to "What does this world mean in the sentence?"

The first requirement, then, in sentence order is that it should be such as to make the meaning instantly clear and unmistakable. One of the commonest faults in bad writing is a muddled order which separates parts of the sentence that belong together. Sometimes the results are merely confusing; sometimes they are misleading; sometimes they are ridiculous:

Evelina is the story of a young woman in letter form.

WANTED—Attendant for invalid in perfect health.

More specific rules for securing clearness are these:

1. Keep together, as far as possible, all the parts of the subject.

2. If for reasons of emphasis or connection it is desirable to separate one part from the others, make sure that no intervening element spoils the connection. To do this successfully often requires care and no little skill.

3. Distribute the parts of the predicate in such a way that the word-groups which are most closely related in thought remain together.

An interesting experiment is to copy a page or a paragraph by a good writer, distributing to the left and to the right the successive elements of subject and predicate as they appear in the sentences. You will soon see how important it is that every word in the sentence should, for the sake of clearness alone, find the one place in the sentence where it associates with the words with which it is most closely related in thought, so that all the parts are close-knit and seem a natural and organic growth.

Assignment 11. Analyze, as has been suggested, the order and distribution of parts of the subject and predicate in the following:

A marvellous stillness pervaded the world, and the stars, together with the serenity of their rays, seemed to shed upon the earth the assurance of everlasting security. The young moon, recurved, and shining low in the west, was like a slender shaving thrown up from a bar of gold, and the Arabian Sea, smooth and cool to the eye like a sheet of ice, extended its perfect level to the perfect circle of a dark horizon. The propeller turned without a check, as though its beat had been part of the scheme of a safe universe; and on each side of the *Patna* two deep folds of water, permanent and sombre on the unwrinkled shimmer, enclosed within their straight and diverging ridges a few white swirls of foam bursting in a low hiss, a few wavelets, a few ripples, a few undulations that, left behind, agitated the surface of the sea for an instant after the passage of the ship, subsided, splashing gently, calmed down at last into the circular stillness of water

and sky with the black speck of the moving hull remaining everlastingly in its centre.—JOSEPH CONRAD, *Lord Jim.*

Order Within the Sentence—Emphasis. The thought process has been compared to the flowing of water. The resemblance lies in the continuity. But—if the figure is to be kept—it must be remembered that water sometimes flows with the almost imperceptible evenness of a river through meadow flats and sometimes with the currents, ripples, and cascades of a mountain stream. So it is with the expression of thought. If all the phases of thought in the successive sentences are of about the same degree of importance, the sentences themselves will be constructed in much the same way, with due regard, of course, to the avoidance of monotony. But as soon as one idea becomes more important than its fellows, this importance must be shown by a shift of emphasis.

The simplest means of securing emphasis for a particular element in the sentence is to make a change in the usual order of the elements.

Emphasis may be secured in this manner (a) by placing the important words at the beginning; or (b) by placing them at the end; or (c) by placing them in an inverted order or an unusual order, so that they attract attention.

(a) Important words at the beginning:

These things he now considered accomplished.
In that battle, we lost seventy men.
In reality, he had never played the part of Hamlet.

(b) Important words at the end:

To be president of the class was his greatest ambition—a class of seven.

Dugald kept on until he reached the hilltop; the exertion was almost too great for one who for three months had been an invalid.

It was a trick of fate that the man best fitted to direct the

nation after the war was the West Virginia tailor—Andrew Johnson.

(c) Important words emphasized by any sort of inversion or change in the usual order.

Twenty cents he had; not a sou more.
After all these preparations, satisfied she was not.

The fundamental order in the sentence is: subject—predicate.

When both are modified, the following order is the fundamental pattern:

Modifiers—subject—modifiers—predicate—modifiers.

The modifiers, of course, may be present or lacking in any of the three positions.

(1) Since it is true that each sentence moves toward a goal, the most emphatic position in the sentence is the end:

By a trick of Fate, for in such terms we denote one of the inexplicable turns of events by which the fortunes of men and of nations seem to be governed, the future of fifty million people was at the mercy of a *half-wit*.

If you read this sentence aloud, changing the order of words in as many ways as possible, you will see that no other order places the emphasis on the most important idea as well as does the one given above.

(2) Again, since every sentence introduces a subject of its own, if emphasis is desired for the subject, no modifiers should precede it. Compare:

If these conditions are met, *victory* is certain,

and

Victory, if these conditions are met, is certain.

(3) If the subject is more important than the predicate, emphasis is gained for both by inverting them. Compare:

Diana of the Ephesians is great,

and:

Great is Diana of the Ephesians.

(4) In general, any word—subject, predicate, modifier—in the sentence may be made emphatic by rearranging the order so as to bring it (a) last, for the main emphasis; or (b) first, for secondary emphasis. Note that in the following sentences modifiers usually unimportant are given emphasis by change of position:

This patriot had three or four times been convicted of *smuggling.*

Here the main emphasis is on *smuggling;* the secondary is on *This patriot.*

Much stronger emphasis on the subject is gained in:

Convicted of smuggling three or four times had been—*this patriot!*

The dash, of course, emphasizes the irony.

To gain secondary emphasis for the modifier, it may be placed first:

Three or four times this patriot had been convicted of smuggling.

To gain primary emphasis, it may be placed last:

This patriot had been convicted of smuggling *three or four times.*

To emphasize still further the number of convictions, the following order may be used:

This patriot had been convicted of smuggling three times *or four.*

There is no better way of realizing the importance of word order for clearness and for effectiveness than by trying—vainly—to change the word order in the best writing.

Assignment 12. Rearrange the following sentences so that the important words or phrases will receive greater emphasis in one of the ways mentioned above:

1. I think that he will not like the work if he goes there.
2. Senator Waner is quoted as saying that the farmers must help themselves, according to tonight's paper.
3. He insisted that the attack on that front was heaviest during September and November.
4. He found that he had lost by only seven votes, when all the returns were in.
5. The army was filled with dismay when it was learned that Arnold was a traitor.
6. She refused when she was asked to sing.
7. In my opinion the one by Brasted is the better of the two roads to Westerham.
8. This was certainly true of her and me, as it was of some others.
9. He lost the race because he had motor trouble.
10. The manuscript was lost, because of his neglect.

Assignment 13. Prepare for class discussion a study of a long paragraph by an author of high rank. Try to prove either that no sentence could be rearranged without loss, or that some sentences could, and why and how.

Other means of securing emphasis there are, of course; for example:

(a) Parallelism of structure moving toward a climax.

(b) Parallelism of structure in the order not of climax but of contrast.

(c) The use of illustrative material—examples, figures of speech, quotation, the citation of authority, allusion, etc. —to gain definiteness and concreteness.

(d) The use of punctuation marks—as the substitution of commas for parentheses, of the semicolon for the comma, of dashes for commas, of the exclamation or question mark for the period, etc.—to secure greater isolation for elements which otherwise would be merely part of the general flow of the sentence.

Of (a) and (b), which are fully discussed in connection with clauses and phrases, it need be said here only that when there is occasion to use a series of short, simple sentences, it is always necessary to consider, in determining their order, whether they are to produce an effect of climax or of contrast, or of some other kind (such as anti-climax in humor). The point is that, although such series of simple sentences should be used but rarely, their order, when they are used, should never be haphazard but should be determined by the purpose for which the series was created.

Of (c), the main point to remember is that the best writing has a large element of concreteness. Even treatises on metaphysics make use at times of concrete illustration and figures of speech. But the use of such illustrative material can be taught only to a limited extent. In the writing of formal papers, to be sure, the student can learn how to document—that is, to quote or cite authorities, with proper references (cf. pp. 118 ff., below); but in the use of illustrative material in a more general way, he can learn only by observation of the work of good writers and by practice, how to draw upon his own resources in experience for such materials. None the less is it true that the effective use of them is one of the distinguishing marks of the good writer. As an aid to the discovery of such resources, careful study of the methods of good writers is advisable. It may not work; but if it does not, no rules or precepts will be of use.

The use of punctuation (d), to secure emphasis in the sentence is discussed in connection with phrases and clauses (cf. pp. 98 ff., below). The punctuation of single words is usually determined by the principles of formal punctuation (pp. 455 ff., below).

How Sentences Are Constructed. Rhetorically, sentences

are divided into: declarative and interrogative, either of which may be exclamatory; grammatically, they are classified as simple, compound, complex, or compound-complex.

The difference between a declarative and an interrogative sentence is mainly one of word order (sometimes involving the use of the auxiliaries *do*, *did*, etc., in the question); the exclamatory sentence differs from the non-exclamatory in tone and feeling—a difference indicated mainly by the punctuation mark.

To the student of composition, the rhetorical classification is of little value. But it will richly repay him to learn that the exclamatory sentence is usually a feeble evasion of the task of expressing thought; and that the interrogative sentence is much used by skilful writers to introduce variety and emphasis.

Declarative: I found the car unscratched.
Exclamatory: What a change they made!
Interrogative: Was the machine damaged?
Interrogative (for effect): What kind of hero is this?
Weak Exclamatory: How wonderful the sunset was! How gorgeous the colors were!

But the differences of structure involved in the use of simple, compound, complex, and compound-complex sentences are fundamental in the study of writing.

A **simple** sentence—long or short—contains only one subject and one predicate:

Subject	*Predicate*
Snow	fell.
Innumerable flakes of snow, of the large, damp variety, certain before long to turn into rain,	covered the sidewalks with slush, and made the streets into shallow pools of mud very difficult for traffic.

It should be noted, however, that in a simple sentence

any or all of the elements—subject, predicate, object—may be compound:

Snow	fell.
Snow and rain	fell.
Snow and rain	fell and made the sidewalks muddy.
Snow and rain	fell and made the streets and sidewalks muddy and dangerous.

A **compound** sentence is nothing more than a group of simple sentences combined into one by means of punctuation and connecting words. Here are four simple sentences:

Snow sheeted the grass. It turned the shrubs into great white sponges. It cloaked and hooded the tall trees. It covered the fences and gables with statuary.

They can be combined into one compound sentence thus:

Snow sheeted the grass; it turned the shrubs into great white sponges; it cloaked and hooded the tall trees; and it covered the fences and gables with statuary.

The difference in effect between a group of simple sentences and the compound sentence which may be formed from them is one of closeness of connection and emphasis.

A **complex** sentence contains but one principal subject and one principal predicate (principal clause); but it also contains at least one subject and predicate in a subordinate function (subordinate clause); and of such subordinate elements it may contain any number. In other words, a complex sentence cannot contain more than one principal clause; it must contain at least one subordinate clause; and it may contain two, three, or any number of subordinate clauses:

Principal Subject	*Subordinate Clause*	*Principal Predicate*
The girl	whom you met	is my sister.

Principal Clause	*Subordinate Clause*
I like all the books of Hudson's	that I have read.

Principal Clause	*Subordinate Clauses*
This is the man	who saved three of the children when the lifeboat sank.

It should be noted that, as in the preceding sentence, one subordinate clause may be subordinate to another; or all may be parallel:

Principal Clause	*Subordinate Clauses*
This is the man	who sent the SOS, who stayed by the ship to the end, and who saved three children.

As in the case of the simple sentence, any element of the complex sentence may be in itself compound:

Subordinate Clause	*Principal Clause*
When he returned,	his hands and knees were cut and stained with grass and blood.

A **compound-complex** sentence is merely a combination of a compound and a complex sentence. It must have at least two principal clauses to make it compound; and it must have at least one subordinate clause—to make it complex. It may have more of both principal and of subordinate clauses:

Subordinate Clause	*Principal Clause*	*Principal Clause*
Since the car was out of order,	we walked to the station;	but fortunately the train was late.

The most emphatic type of sentence is the short simple sentence. Compare the following example which on the left displays one compound-complex sentence, and on the right presents the same material broken up into a number of short simple sentences. The one arrangement has too

little emphasis for each phase of the thought; the other has too much:

It was beautifully clean inside, and as tidy as possible, with a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop; this tray was kept from tumbling down, by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book.	It was beautifully clean inside. It was as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers. There was a tea-tray. On the tray was a painting of a lady with a parasol. She was taking a walk with a military-looking child. He was trundling a hoop. This tray was kept from tumbling down, by a Bible. The tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot. They were grouped around the book.

Assignment 14. Try, by revising the sentences given above, to restore the proper balance of emphasis in the passage as written by Charles Dickens in *David Copperfield.* After class discussion, compare your best result with the original.

Use of the Simple Sentence. As a rule, the short simple sentence should be used sparingly and as a means of giving emphasis to the most important of a group of related thoughts. More specifically:

(a) It may be placed at the beginning of a paragraph to call attention to the subject that is to be developed in the paragraph;

(b) It may stand at the end of the paragraph to summarize or point out what has been developed in the paragraph;

(c) It may stand at any point within the paragraph to draw special attention to the most important idea—the high peak of meaning; and

(d) It may be placed at intervals within a paragraph,

simply to give relief from the monotony of more elaborate sentences and to bring the more important phases of the thought to a somewhat higher level of emphasis than the less important. The following examples will perhaps make these uses clear:

(a) *Beginning of paragraph:*

It was late in November, 1456. The snow fell over Paris with rigorous, relentless persistence; sometimes the wind made a sally and scattered it in flying vortices; sometimes there was a lull, and flake after flake descended out of the black night air, silent, circuitous, interminable.—R. L. STEVENSON, "A Lodging for the Night."

(b) *End of Paragraph:*

The makers of literature are those who have seen and felt the miraculous interestingness of the universe. And the greatest makers of literature are those whose vision has been the widest, and whose feeling has been the most intense. Your own fragment of insight was accidental, and perhaps temporary. Their lives are one long ecstasy of denying that the world is a dull place. Is it nothing to you to learn to understand that the world is not a dull place? Is it nothing to you to be led out of the tunnel onto the hillside, to have all your senses quickened, to be invigorated by the true savor of life, to feel your heart beating under that correct necktie of yours? *These makers of literature render you their equals.*—ARNOLD BENNETT, *Literary Taste: How to Form It.*

(c) Dispersed within the paragraph, singly or in small groups:

Let me explain. Of course, in the ordinary acceptation of the word, she was not miraculous. Your faithful friend had never noticed that she was miraculous, nor had about forty thousand other fairly keen observers. *She was just a girl. Troy had not been burnt for her. A girl cannot be called a miracle.* If a girl is to be called a miracle, then you might call pretty nearly anything a miracle. . . . That is just it: you might. *You can. You ought. Amid all the miracles of the universe you had just awakened up to one. You were full of your discovery. You were under a*

divine impulsion to impart that discovery. You had a strong sense of the marvellous beauty of something, and you had to share it. You were in a passion about something, and you had to vent yourself on somebody. *You were drawn towards the whole of the rest of the human race. Mark the effect of your mood and utterance on your faithful friend.* He knew that she was not a miracle. No other person could have made him believe that she was a miracle. But you, by the force and sincerity of your own vision of her, and by the fervor of your desire to make him participate in your vision, did for quite a long time cause him to feel that he had been blind to the miracle of that girl.—*Ibid.*

Use of the Compound Sentence. The compound sentence is commonly less useful than either the simple or the complex. In the simple sentence, there is but one clause; in the complex sentence, there is one clause that is of more importance than the others; in the compound sentence, two or more clauses containing ideas of the same degree of importance are linked. If the clauses of a compound sentence are written as a series of simple sentences, the difference is that in the series of simple sentences the reader's attention is called to each idea in turn with no emphasis on their connection; and in the compound sentence all these ideas are felt to be part of a closely unified whole. Study the difference in emphasis between the following groups of ideas written first as five simple sentences; then as one compound sentence:

Clumps of fruit-trees marked the villages. Slim palms put their nodding heads together above the low houses. Dried palm-leaf roofs shone afar, like roofs of gold, behind the dark colonnade of tree-trunks. Figures passed vivid and vanishing. The smoke of fires stood upright above the masses of flowering bushes. Bamboo fences glittered, running away in broken lines between the fields.

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nades of their tree-trunks; figures passed vivid and vanishing; the smoke of fires stood upright above the masses of flowering bushes; bamboo fences glittered, running away in broken lines between the fields.—JOSEPH CONRAD, "Karain."

If one of the clauses of a compound sentence is subordinated by the use of a subordinating conjunction, the reader's attention at once hurries over the subordinated clause in order to reach what is more important. On the other hand, if a subordinate clause is made coördinate in form with the principal clause of a sentence, it is at once raised to the same level of emphasis. Compare:

When the captain sent for him he could not be found.
The captain sent for him, but he could not be found.

and

Although a ray of sunlight fell across the sleeper's face, he did not stir.
A ray of sunlight fell across the sleeper's face; he did not stir.

The occurrence of a large number of compound sentences stringing ideas along as if they were all of the same importance is a common feature in bad writing. To cure the habit, a good plan is to study the use of compound sentences in work by a skilled writer, and in so doing, to note the effect of replacing each by a sentence of another form.

Assignment 15. Study the use of compound sentences in the following passage:

Our grandfather, infinitely kind and mild, was yet not easily approachable. He was very tall and lean; he towered above you, he looked down from his height benignantly, but with nothing in particular to say. Under his high forehead his eyes were remote and cavernous; his thin cheeks were drawn together to the point of his chin. He twinkled in silent approval and passed on like a shadow; he seemed to walk in twilight. He did not join the talkative, sociable party; he glanced in upon it, gleaming for a moment with appreciation, answering a gay challenge with a chuckle and a word, and stalked away. We saw him, tall and

black, walking across the great lawn, not loitering or pausing, but like a practised walker (as he was), with a measured and regular pace that was neither a stride nor a stroll; his big substantial boots rose and fell steadily, and he covered the ground in surprising time, without appearing to hurry himself. Or on the lawn, perhaps, he would sometimes pause, to drive the point of his umbrella under a plantain or a dandelion. And then he was off on his three-mile trudge along the high-road to Norwich, where in old days (before my memory) he had been rector of a city parish, and where many missions of charity or clerical business always called him.—PERCY LUBBOCK, *Earlham.*

In studying the quotation just given, note how compound predicates are used for ideas still less important than those in the separate clauses of the compound sentences. Try to change some of the compound sentences into complex and some of the complex into compound.

Assignment 16. Change each of the following groups of simple sentences into one compound sentence, and at the end of each write a note, telling the difference in effect:

1. Paris swarms before us, full of famine, shame, and death. Monks and servants of great lords hold high wassail upon cakes and pastry. The poor man licks his lips before the baker's window. People with patched eyes sprawl all night under the stall. Chuckling Tabary transcribes an improper romance. Bare-bosomed lasses and ruffling students swagger in the streets. The drunkard goes stumbling homeward. The graveyard is full of bones. And away on Montfaucon, Colin de Cayeux and Montigny hang draggled in the rain.—Altered from R. L. STEVENSON, "François Villon."

2. Presley was easy-going. Annixter, alert. Presley was a confirmed dreamer, irresolute, inactive, with a strong tendency to melancholy. The young farmer was a man of affairs, decisive, combative. His only reflection upon his interior economy was a morbid concern in the vagaries of his stomach.—Altered from FRANK NORRIS, *The Octopus.*

3. The world may be shaped like a pear. I don't know that it is. It does not taste like a pear. I have always liked pears. I don't like the world. The world to me tastes much more

like an apple. I have never liked apples.—George Borrow, *Lavengro*.

Assignment 17. Rewrite the following sentences, combining them into various types. Do not make any one of them a compound sentence unless you can give a definite reason why that type is to be preferred:

1. Geometry will teach you how to make an angle. But that won't help you in writing to your girl. A lesson in Virgil will give you some experience in oratory. But if you don't know how to express your ideas in English, you are dead.

2. Four blocks north of the main street and facing it the high school building is located. It is rectangular in shape. It is built of white brick. A beautiful lawn surrounds it on all sides. It is the only high school in the town. It accommodates six hundred students.

3. Submarine sailors have more than their share of ear troubles. The air pressure in the workroom varies as the submarine is on the surface or is submerged. The air pressure is changed rapidly. This affects the hearing. The noise of the engines working at close quarters in small compartments harms the hearing.

4. There is considerable manufacturing carried on in Lansing. One factory is the Oldsmobile. This is in the northeast part of Lansing. Many men work there; and all parts of the Oldsmobile are made. Many men are engaged here for the purpose of driving cars to other states. The Reo factory is in the southern part. It is a very large factory. There are two parks in Lansing. One is in the south part, and is a large park.

5. He is about five feet and seven inches in height. His shoulders are broad and his limbs are sturdy. He is not fat but muscular. His muscularity gives him the appearance of being fat. He is extremely genial looking. His chin is dimpled, his nose is long and straight.

6. We lived in a small town. When I was six years old my mother sent me to school. I couldn't talk plainly. The teacher said that I was tongue-tied and sent me home. She said she would accept my twin brother. My mother wanted to keep us together, so she taught us that winter.

7. He would go to the man who possessed a supply of money.

This man was a goldsmith. The goldsmith often kept other persons' funds brought to him for safe-keeping.

Use of the Complex Sentence. In English the complex sentence is the most favored type. Commonly it consists of one principal clause and one or two subordinate clauses. To discover for yourself that this is true, it is worth while to make a count of the number of complex sentences to the hundred in half a dozen good writers; and then to classify those used by each on the basis of the number and kinds of clauses. In the following paragraph, for example, there are five sentences, of which the first three are short complex sentences, and the last two are compound-complex. The subordinate clauses are italicized so that they may be quickly observed and counted:

If we exalt the truth and reverence it, the glib and hysterical brothers and sisters *who, grasping a single fact, proceed to preach that and only that as the truth*, will cause less annoyance. We may acknowledge their facts as facts, *which is all they can ask of us. If we still remain unconvinced of the truth of their preachments* we shall be contradicting no one. The truth is very great, very large, and *when Lessing prayed that to him be given the privilege to seek the truth rather than to know it, because to know it he was not worthy*, he spoke as one of the wisest of men. To seek it, to get nearer to it, sometimes perhaps to get a glimpse of it, is all *that we may hope for;* it is the best *that we can do*.—Ellwood Hendrick, "Adventures in Philosophy."

Notice that in the fourth sentence, we have, instead of the subordinate clause immediately dependent upon some element in the principal clause, no less than three levels of modification, thus:

. . . when Lessing prayed
that to him be given, etc.,
because . . . he was not worthy.

As to type of subordinate clause, of the nine used, two are

conditional, four are adjective modifiers, one is temporal, one is an object clause, and one is causal.

Assignment 18. Study in the way suggested above the following passage:

Suppose you and I look at a tree on a hillside. We see only the leaves, and we observe that the tree is green. The tree *is* green; that is a fact. Let us make a note of it. Then suppose we go a distance away and look at it again. The tree is blue. It is idle for us to say, "It seems blue, but it really is green," because our very organs which gave the reaction of green a while ago now give the reaction of blue. By the same token that the tree was green when we saw it near by it is blue when we see it from afar. So let us make a second note: the tree is blue. Here we have two contradictory statements of fact, neither false, and yet neither the whole truth. The truth about the color of the tree involves a great range of subjects, including the physics of light, the anatomy and physiology of the human eye, photochemistry—in short, a vast store of learning and understanding.

Many facts which seem irreconcilable become harmonious parts of the truth when all the facts are arranged in their right order. So the truth should make us humble and patient with one another. None of us has faculties of universal co-ordination, and our blind spots, instead of being little delinquencies of perception, are in reality vast areas. The most we can claim is that we have a few sighted spots. To see all the facts in their right relation is what we might call the Olympian Vision.—Ellwood Hendrick, "Adventures in Philosophy."

Use of the Compound-Complex Sentence. As the compound sentence is useful for unifying a mass of correlated simple details, so the compound-complex sentence is useful for combining a group of details of the same degree of importance which are in themselves somewhat complex. In the following passage, a number of such complex details are grouped into seven sentences, which are respectively: complex; compound-complex; compound; compound-complex; complex; compound-complex; complex:

The road that I followed was a cattle-track. It twisted so as

nearly to double the length of my journey; it went over rough boulders so that a man had to leap from one to another, and through soft bottoms where the moss came nearly to the knee. There was no cultivation anywhere, and not one house in the ten miles from Grisapol to Aros. Houses of course there were—three at least; but they lay so far on the one side or the other that no stranger could have found them from the track. A large part of the Ross is covered with big granite rocks, some of them larger than a two-roomed house, one beside another, with fern and deep heather in between them where the vipers breed. Anyway the wind was, it was always sea-air, as salt as on a ship; the gulls were as free as moorfowl over all the Ross; and whenever the way rose a little, your eye would kindle with the brightness of the sea. From the very midst of the land, on a day of wind and a high spring, I have heard the Ross roaring like a battle where it runs by Aros, and the great and fearful voices of the breakers that we call the Merry Men.—R. L. Stevenson, "The Merry Men."

Study of the paragraph will quickly show why the three compound-complex sentences have been introduced: the first combines two aspects of the road; the second contrasts the presence of the houses with their remoteness; the third suggests the presence of the sea, by means of the salt air, the gulls, and the occasional glimpses of it.

Assignment 19. Study the use of simple, complex, and compound-complex sentences in the following passage, and decide whether or not the arrangement is the best possible for the purpose:

The Five Towns seem to cling together for safety. Yet the idea of clinging together for safety would make them laugh. They are unique and indispensable. From the north of the county right down to the south they alone stand for civilization, applied science, organized manufacture, and the century—until you come to Wolverhampton. They are unique and indispensable because you cannot drink tea out of a teacup without the aid of the Five Towns; because you cannot eat a meal in decency without the aid of the Five Towns. For this the architecture of the Five Towns is an architecture of ovens and chimneys; for this its atmosphere is as black as its mud; for this it burns and

smokes all night, so that Longshaw has been compared to hell; for this it is unlearned in the ways of agriculture, never having seen corn except as packing straw and in quartern loaves; for this, on the other hand, it comprehends the mysterious habits of fire and pure, sterile earth; for this it lives crammed together in slippery streets where the housewife must change white window-curtains at least once a fortnight if she wishes to remain respectable; for this it gets up in the mass at six a. m., winter and summer, and goes to bed when the public-houses close; for this it exists—that you may drink tea out of a teacup and toy with a chop on a plate. All the everyday crockery used in the kingdom is made in the Five Towns—all, and much besides. A district capable of such gigantic manufacture, of such a perfect monopoly—and which finds energy also to produce coal and iron and great men—may be an insignificant stain on a county, considered geographically, but it is surely well justified in treating the county as its back garden once a week, and in blindly ignoring it the rest of the time.—ARNOLD BENNETT, *The Old Wives' Tale.*

The Handling of Clauses. The choice among the four different types of sentences involves choice between principal and subordinate clauses and between single and coordinate clauses. In the writing of clauses, there are five general principles to be put into practice:

1. *Emphasis*—The most important idea or ideas should be most emphatic in structure and in position.
2. *Parallelism*—Ideas of the same degree of importance should be parallel in construction.
3. *Subordination by Means of Connectives*—All ideas of minor importance which cannot be expressed as words or phrases should be placed in properly connected subordinate clauses.
4. *Distribution*—All clauses essential to the meaning of a word or word group should be placed next to the word or word group to which they belong.
5. *Punctuation*—Punctuation should be so regulated as to keep clauses with the part of the sentence to which they are most closely related and to separate them from that with which they have least to do.

Aside from these principles, the rules for sentences apply

equally well to clauses. Like sentences, clauses should definitely carry on the thought from point to point; like sentences, they should be so arranged that emphasis is brought upon the most important words. But the five principles mentioned above need illustration:

Emphasis. It is all important that the principal topic of the sentence should be expressed by the principal clause. Note that in the following sentence the subordinate clause has the main emphasis:

After frightful hardships, Scott reached the South Pole, where he found Amundsen's flag.

Here the most important idea is Scott's disappointment in finding that another man had discovered the Pole; therefore the sentence should be reconstructed:

When after frightful hardships, Scott reached the South Pole, he found there Amundsen's flag.

In reading sentences for revision, stop and ask yourself whether in every case you have expressed the most important topic in a principal clause. Remember that the test of a principal clause is that it could be written as a separate sentence:

"Where he found Amundsen's flag" could not stand (normally) as a separate sentence.

"He found there Amundsen's flag" is a correct simple sentence.

Parallelism. It should always be remembered that parallelism of form for ideas of the same degree of importance applies fully as much to subordinate as to principal clauses. In the following passage, the parallelism is extreme and is emphasized by continual repetition. The passage is here arranged on the printed page to exaggerate the effect:

1. *The pursuit of* perfection, then, is *the pursuit of sweetness and light.*
2. *He who works* for *sweetness and light*, *works* to make reason and the will of God prevail.

3. *He who works for machinery,*
he who works for hatred, works only for confusion.
4. *Culture* looks beyond *machinery,*
culture hates *hatred;*
culture has one great *passion,* the *passion* for *sweetness and light* . . .
5. If *I have* not *shrunk from saying*
that we must work for sweetness and light,
neither *have I shrunk from saying*
that we must have sweetness and light for as many as possible.
6. *Again* and *again have I* insisted
how those are the happy moments of humanity,
how those are the marking epochs of a people's life,
how those are the flowering times for literature and art and
all the creative power of genius,
when there is a *national* glow of life and thought,
when the whole of society is in the fullest measure permeated by thought,
sensible to beauty,
intelligent and
alive.

—MATTHEW ARNOLD, *Culture and Anarchy.*

This is, of course, highly mannered writing. The use of parallelism, of repetition, and of resultant balance is exhibited by the mode of printing. But there are more repetitions than readily appear:

The pursuit of	2
sweetness and light	5
He who	3
works for	4
works	2
culture	3
have shrunk from saying that	2
have I	3
how those are the	3
we must	2
must have	2

Assignment 20. Arrange the following passage as that from Arnold was arranged, and note the amount and use of parallelism with repetition; observe to what extent the parallel clauses are principal and to what extent subordinate:

Goldsmith's *Deserted Village* is made up of incongruous parts. The village in its happy days is a true English village. The village in its decay is an Irish village. The felicity and the misery which Goldsmith has brought close together belong to two different countries, and to two different stages in the progress of society. He had assuredly never seen in his native island such a rural paradise, such a seat of plenty, content, and tranquillity, as his "Auburn." He had assuredly never seen in England all the inhabitants of such a paradise turned out of their homes in one day and forced to emigrate in a body to America. The hamlet he had probably seen in Kent; the ejectment he had probably seen in Munster; but, by joining the two, he has produced something which never was and never will be seen in any part of the world.—T. B. Macaulay, "Oliver Goldsmith."

Assignment 21. Look through various pieces of prose in any book of selections and find a passage in which parallelism is striking. Arrange and study it in the same way.

Assignment 22. Rewrite the following, trying to introduce complex and compound-complex sentences wherever the ideas are less important, and parallelism in structure for all clauses that have the same function, whether subordinate or not:

1. In the Isle of Lango there is the daughter of Ypocras. She is in the form of a great dragon. It is a hundred fathom long. Her name is the Lady of the Land.

2. She lives in an old castle. She shows herself two or three times a year. But she hurts no one.

3. She was changed into a dragon by a goddess. The goddess was called Diana.

4. She will remain a dragon a long time. One day a knight will come. He will kiss her. Then she will become a woman again.

5. Not long ago a knight of Rhodes went to the island. He mounted his horse. He rode to the castle. He went into the cave. She lived in a cave.

6. She lifted up her head. She looked at him. He saw her. He turned. He fled.

7. But she caught him. She carried him to a rock. From the rock she threw him into the sea. He was drowned. His horse was drowned also.

8. Another young man did not know of the dragon. He left his ship. He went through the island. He came to the castle. He entered the cave. He wandered in it a long time. At last he saw a damsel. She was combing her hair. She was looking in a mirror.

9. At last she turned. She saw his shadow in the mirror. She told him to go back to his ship and be made knight. On the next day he should return. He should kiss her in the form of the dragon. He would have her love. He would have all the treasure. He would be lord of the island.

10. The next day he came back a knight. He saw the dragon. She was horrible to look upon. He was afraid. He ran away. He ran back to his ship. She followed him. But she could not overtake him. Then she gave a great cry. She returned to her cave.

11. But some day a knight will come. He will be bold. He will kiss the dragon. He will change it into the form of the damsel. He will be lord of the island.—Adapted from the *Travels of Sir John Maundeville*.

Assignment 23. Reconstruct the following sentences until the clauses have the right subordination, and ideas of the same importance are parallel in form:

1. The room was small, dark, and it was very scantily furnished.

2. His psychology is crude, unscientific, and does not go to the heart of the matter.

3. Then came the wind, roaring, shrieking, and trees were torn up by it as it passed.

4. The balloon rose slowly, steadily, and hardly varied from the vertical line.

5. Thackeray's purpose was not psychological, but rather to write a social satire.

6. The chief ingredients of the salad were lettuce, nuts, cheese, and a few chopped olives were added.

7. She is bold, daring, and cares little for public opinion.

8. He is required to make himself familiar with French, German, and with one other modern language.

9. Some of my friends suggested that I add an explanatory chapter, others that I leave out the introduction, and there were others who thought I had better rewrite the book altogether.

10. I was told to hand in my themes and that I should complete the required reading before Monday.

11. For this kind of work we need men who are wise and have patience.

12. When I came back, I not only found that my room was stacked but also my clothing had disappeared.

13. Slang is merely a habit, which like all other habits, is easily acquired but is not so easy to lay aside.

14. We notice thousands of lights all over the city—the lights of signs, the lights of factories, and here and there an arc light is visible.

15. It tells how she got acquainted with Mr. Ladd and her education at college.

16. We were again told to use the time for study and that there would be no excuse for poor lessons the next day.

17. He tells us of a young girl whom he sees riding and how he sits near her.

18. He tells us of his great love for the sea and how he often watched the ships leaving port.

19. The story tells about a pet dog which was stolen and how he was changed from a gentle dog to a wild animal.

20. This book was written to show how cruelly some horses are treated and also the proper care of horses.

21. We all went to sleep with light hearts and ready to have a good time.

22. Because of the newness of the place and so many of us together, we did not get to sleep quickly.

23. Knowing his ambition and that he had no means of paying his way, the committee decided to give him a scholarship.

24. Mother decided that she could not endure this laziness any longer and to punish me.

25. Cheering was heard on the *Roxburgh*, *Alabama*, and on the *Virginia*.

Assignment 24. Read something that you have written lately. If you find in it any sentences in which you have a stringing along of coördinate clauses, rewrite these sentences, using simple and complex sentences wherever you can.

Subordination by Means of Connectives. In using connective words to introduce clauses, it is important to remember that some of these by their very nature subordinate what immediately follows to the remainder of the sentence. The commonest of these are:

Pronouns: who, which, what, whoever, whichever, whatever, whosoever, whichsoever, whatsoever, that
Adverbs: where, when, why, wherever, whenever, wheresoever, whensoever, how, however (without comma), howsoever
Conjunctions: that, so that, in order that, if, because, though, although, provided that

Examples of Subordination:

He is a man *who has done much for his city.*
The house *that he lives in* is a hundred years old.
Whoever he was, he was a clever man.
Whichever decision you make, be as certain as you can *that it is the right one.*
That is the very spot *where the accident happened.*
He could not understand *how it was done.*
He trained for six months *so that he could run one race well.*
If we get there on time, we may have dinner with them.
Because he was past the age limit, the major was retired.

Assignment 25. Rewrite these compound sentences in such a way that the less important ideas are subordinated, either in clauses or in phrases:

1. The waiter was a tall, thin, young man, and his name was George.
2. He cannot come, so we may as well do the work ourselves.
3. I thought that we might not be able to buy any food, so I brought a lunch with me.
4. I did not believe it would rain, so I did not take my umbrella.
5. I didn't care for his methods but I wanted to please my mother, and I signed for six lessons.
6. She wished to create a good impression and so she purchased a trunkful of finery.
7. It is a severe denunciation of the government, and is written by an obscure person named Tubbs.

8. She is more ambitious and intelligent than the other girls, and she is likely to be promoted sooner than they are.

9. The dormitory is a beautiful building of stone, and it is covered with ivy.

10. I could not leave home before Monday, so I had to enter college a week late.

11. On the bulletin board is a notice which calls attention to unpaid fees, which must be adjusted by Saturday noon.

12. One afternoon I was studying and noticed that the cat kept walking around my chair.

13. Everything is accurately described and the reader cannot fail to recognize the descriptions.

14. Our walk had given us an appetite and we could not resist eating immediately.

15. We got out about a mile from land and a thunder storm started to roll up.

16. We found a spring of clear cold water and it was very refreshing.

17. I had not prepared my lesson, so I did not go to class.

18. I never could swim, so I used a pair of water wings and I would float around upon the water.

19. I never knew a man who was so ready to help a friend who had got into difficulties which pressed him hard.

20. The speaker was from another university, and he was a very well-known man in college circles.

Distribution of Clauses. The proper placing of clauses is one of the essentials of good writing. A wrongly placed clause may result in ambiguity, awkwardness, or absurdity. For example:

She wore a diamond pin in her hair, which she had bought in Paris.

Assignment 26. In the following sentences, clauses have become detached from the words with which they belong; rearrange, reconstructing when necessary:

1. A large windlass stood at the edge of the porch which supplied the water for the house.

2. A chair is a piece of furniture having a back and four legs, with or without rockers, on which one person may sit.

3. He has some of the best pictures that I have ever seen, that were taken by an amateur.

4. The conference consists of ten large colleges, which is called the Western Conference.

5. He was forced to marry a woman he ever afterward disliked because of his weak will.

6. He found one of his horses dead when he went to saw wood in the stable.

7. There are also beautiful autumn leaves in vases that the children have brought to the teacher.

8. They climbed the hill last Saturday which is on the outskirts of the town.

9. He called the man to him who had been doing most of the talking.

10. He ran around the barracks to the captain, because he was late in obeying the order.

Subordinate clauses that are parallel in construction must stand in some definite order, of which the commonest are climax and contrast:

Climax—*When the generation is gone, when the play is over, when the thirty years' panorama has been withdrawn in tatters from the stage of the world*, we may ask what has become of these great, weighty, and undying loves, and the sweethearts who despised mortal conditions in a fine credulity. . . .—R. L. Stevenson, *Travels with a Donkey*.

Contrast—And it is more important *that a person should be a good gossip, and talk pleasantly and smartly of common friends and the thousand and one nothings of the day and hour*, than *that she should speak with the tongues of men and angels;* for a while together by the fire happens more frequently in marriage than the presence of a distinguished foreigner to dinner.—*Ibid.*

When clauses are not parallel, they should be distributed through the sentence—not all before the subject, or after the predicate, but before, and after, and between subject and predicate, so that the exact relationship and degree of emphasis belonging to each will at once be clear. Notice how these things are done in the following passage:

It was Quintilian or Mr. Max Beerbohm *who said*, "*History repeats itself; historians repeat each other.*" The saying is full of the mellow wisdom of either writer, and stamped with the peculiar veracity of the Silver Age of Roman or British epigram. One might have added, *if the aphorist had stayed for an answer*, that history is rather interesting *when it repeats itself:* historians are not. In France, *which is an enlightened country enjoying the benefits of the Revolution and a public examination in rhetoric*, historians are expected to write in a single and classical style of French. The result is sometimes a rather irritating uniformity; it is one long Taine *that has no turning*, and any quotation may be attributed with safety to Guizot, *because dans la nuit tout les chats sont gris*. But in England, *which is a free country*, the restrictions natural to ignorant (and immoral) foreigners are put off by the rough island race, and history is written in a dialect *which is not curable by education*, and cannot (*it would seem*) be prevented by injunction.—PHILIP GUEDALLA, *Supers and Supermen*.

Assignment 27. In the following paragraphs work out the proportion of clauses that appear before the subject, after the predicate, and between subject and predicate. The work will not be difficult if you number each sentence and put your findings in three parallel columns. Then explain why each clause stands where it does, and try to make improvements:

There are times and moods in which it is revealed to us, or to a few among us, that we are a survival of the past, a dying remnant of a vanished people, and are like strangers and captives among those who do not understand us, and have no wish to do so; whose language and customs and thoughts are not ours. That 'world-strangeness,' which William Watson and his fellow-poets prattle in rhyme about, those, at all events, who have what they call the 'note of modernity' in their pipings, is not in me as in them. The blue sky, the brown soil beneath, the grass, the trees, the animals, the wind, and rain, and sun, and stars are never strange to me; for I am in and of and am one with them; and my flesh and the soil are one, and the heat in my blood and in the sunshine are one, and the winds and tempests and my passions are one. I feel the 'strangeness' only in regard to my fellow-men, especially in towns, where they exist in conditions unnatural to me, but congenial to them; where

they are seen in numbers and in crowds, in streets and houses, and in all places where they gather together; when I look at them, their pale civilized faces, their clothes, and hear them eagerly talking about things that do not concern me. They are out of my world—the real world. All that they value, and seek and strain after all their lives long, their works and sports and pleasures, are the merest baubles and childish things; and their ideals are all false, and nothing but by-products, or growths, of the artificial life—little funguses cultivated in heated cellars.

In such moments we sometimes feel a kinship with, and are strangely drawn to, the dead, who were not as these; the long, long dead, the men who knew not life in towns, and felt no strangeness in sun and wind and rain. In such a mood on that evening I went to one of those lonely barrows; one that rises to a height of nine or ten feet above the level heath, and is about fifty yards round. It is a garden in the brown desert, covered over with a dense growth of furze bushes, still in flower, mixed with bramble and elder and thorn, and heather in great clumps, blooming, too, a month before its time, the fiery purple-red of its massed blossoms, and of a few tall, tapering spikes of foxglove, shining against the vivid green of the young bracken.

All this rich, wild vegetation on that lonely mound on the brown heath!

Here, sheltered by the bushes, I sat and saw the sun go down, and the long twilight deepen till the oak woods of Beaulieu in the west looked black on the horizon, and the stars came out; in spite of the cold that made me shiver in my thin clothes, I sat there for hours, held by the silence and solitariness of that mound of the ancient dead.—W. H. Hudson, *Hampshire Days.*

The Handling of Phrases. Phrases are like clauses in that they are groups of words functioning together as units. They differ from clauses in that they do not contain finite verbs. Phrases may be found in all types of sentences, simple, compound, and complex.

Structurally, phrases are of two kinds: *prepositional* and *participial.*

A *prepositional phrase* consists of a preposition and its object, with or without modifiers:

Such was Toby's account *of this sad affair.*

A *participial phrase* consists of a participle and its object (modified or unmodified) or of a participle and its modifiers functioning as a unit in the sentence:

They stood *regarding him with sparkling eyes.*
Reading rapidly and carelessly, he missed the point.

In the section on grammar, p. 435, you will find a discussion of these kinds of phrases from the grammatical point of view. Here we are concerned only with their use in sentence structure.

Parallelism in Phrases. In phrases parallelism offers an opportunity for emphasis just as it does in clauses. The points to remember are that phrases should be made parallel only with phrases, not with clauses, and that the introductory feature of the phrase—participle or preposition—should, as a rule, be repeated before each phrase in order to show the parallelism at a glance:

In my mind is a jumbled vision *of* huge wooden cows cut out in profile and offering from dry udders a fibrous milk; *of* tins of biscuits portrayed with a ghastly realism of perspective, and mendaciously screaming that I needed them—U-need-a-biscuit; *of* gigantic quakers, multiplied as in an interminable series of mirrors, and offering me a myriad meals of indigestible oats; *of* huge, painted bulls in a kind of discontinuous frieze bellowing to the heavens a challenge to produce a better tobacco than theirs; *of* the head of a gentleman, with pink cheeks and a black moustache, recurring, like a decimal, *ad infinitum* on the top of a board, to inform me that his beauty is the product of his own toilet powder; *of* codfish without bones—"the kind you have always bought"; *of* bacon packed in glass jars; *of* whiz suspenders, sen-sen throat-ease, sure-fit hose, and the whole army of patent medicines.—G. Lowes Dickinson, *Appearances.*

Assignment 28. In the following sentences, make the changes necessary to obtain correct parallelism through the use of parallel phrases:

1. Moti Guj came running rapidly, and swung from side to side.

2. The convict began to fight wildly and shouting at the top of his voice.

3. I have not been defeated by any girl in the past few years but could not say the same of the men I have played with.

4. I saw her jump from the car and falling into the water.

5. He was a man of great strength but who had no will.

6. The boat is eight feet long, four feet wide in the middle, and has a depth of eighteen inches.

7. It is compulsory for boys to attend these commercial schools, and in some states girls are forced to attend.

8. I became a member of the Automobile Club, the Booster's Club, and also was a member of the social committee.

9. I love to sit outdoors at night in the summer and singing in the moonlight.

10. He placed the box in the dark and where it was very cold and damp.

Distribution of Phrases. The first principle for the distribution of phrases is that each phrase should be as close as possible to the word or word group that it modifies and that the word or word group modified must be clearly indicated.

Not: He advertised for a steady young man to look after a horse of the Baptist faith.

But: He advertised for a steady young man of the Baptist faith to look after a horse.

Not: I found yesterday a purse belonging to a lady made of doeskin.

But: I found yesterday a purse made of doeskin, belonging to a lady.

Assignment 29. Rearrange the following sentences so that the phrase modifiers are near the words or word groups that they modify:

1. She had earrings in her ears inherited from her grandmother.

2. It was unpardonable folly to waste so much time, according to their idea of the matter.

3. I could see the small village where I lived in the distance.
4. He will go when the weather clears in an automobile.
5. I will try to trace my experiences through the year now passing in a few words.
6. I ran into a man coming up the street this morning with a friend in a new car.
7. Those present listened to the singing of the orisons in perfect silence.
8. A vegetable garden that is to be profitable during most of the year needs considerable attention.
9. I couldn't hear what the girl in front of me was reading without great exertion.
10. He adds the amounts of all checks received during the day on an adding machine.

The second principle for the distribution of phrases is that they should be distributed so that the sentences will not be monotonous. Not all the modifiers should be phrases, nor should they all be clauses or single words. A skilful writer avoids monotony by the careful use of all three types of modifiers. To see how modifiers are used properly, study the following passage, in which phrases are printed in italics, and subordinate clauses in roman, underscored:

The country, as I have said, was mixed sand-hill and links; *links being a Scottish name for sand* which has ceased drifting and become *more or less solidly covered with turf.* The pavilion stood *on an even space, a little behind it* the wood began *in a hedge of elders huddled together by the wind; in front,* a few tumbled sand-hills stood *between it and the sea.* An outcropping *of rock* had formed a bastion *for the sand,* so that there was here a promontory *in the coast-line between two shallow bays;* and *just beyond the tides,* the rock again cropped out and formed an islet *of small dimensions but strikingly designed.* The quick-sands were *of great extent at low water,* and had an infamous reputation *in the country. Close in shore, between the islet and the promontory,* it was said that they would swallow a man *in four minutes and*

a half; but there may have been little ground *for this precision.* The district was alive *with rabbits,* and haunted *by gulls* which made a continual piping *about the pavilion. On summer days* the outlook was bright and even gladsome; but *at sundown in September, with a high wind, and a heavy surf rolling in close along the links,* the place told of nothing but dead mariners and sea disasters. A ship *beating to windward on the horizon,* and a huge truncheon *of wreck half buried in the sands at my feet,* completed the innuendo *of the scene.*—R. L. Stevenson, "The Pavilion on the Links."

Assignment 30.

1. Work out the numerical proportions of the three kinds of modifiers used in this passage.
2. Select another passage of about the same length from the works of some good modern writer of prose. Underline the clauses once, the phrases twice. What is the proportion of each kind of modifiers in the passage?

The Use of Phrases and Clauses. Although no hard and fast rules can be made governing choice between phrase and clause a few principles may be observed:

1. The phrase gives compactness; the clause emphasis:

He is a man of great wealth.
He is a man who has great wealth.

Note the emphasis on possession in the words *who has.*

2. In general, the phrase should be used when the relationship may be taken for granted; the clause when it needs affirmation. Compare:

The title *of this book* is . . .

and

The title *which this book has* is . . .

Here the affirmation is entirely unnecessary and it is a waste of words, besides making the sentence clumsy.

One way to decide whether word, phrase, or clause is best is to ask yourself, when you are revising a paper:

1. In this place, could a word do the work of a phrase? Then use the word (often a compound). Compare:

The man with the awkward gait.
The awkward man.

The woman wearing a scarlet cloak.
The scarlet-cloaked woman.

2. Could a phrase do the work of a clause? Then use the phrase. Compare:

The man with the hoe.
The man who has a hoe.

3. Is the clause really needed for emphasis? Compare:

How they brought the good news from Ghent to Aix.
The bringing of the good news from Ghent to Aix.

The ship that found herself.
A ship finding herself.

But choice in the use of word, phrase, or clause, though primarily governed by the principles of clearness, emphasis, and compactness, is also affected by many other considerations such as rhythm, sound, variety, and parallelism.

Assignment 31. For practice in distinguishing between the effectiveness of phrases and clauses, collect a number of titles of books consisting of a phrase or a clause and study them.

Assignment 32. For learning how to build compact sentences which give the right proportion of emphasis where it is needed and nowhere else, there is no better practice than to take badly constructed sentences and work with them until the phrases and subordinate clauses are properly distributed. Make such changes in the following sentences:

1. These institutions are special schools where children who are not going on in their studies but are looking forward to some kind of commercial work for their professions go.

2. When I looked again, my companion had forgotten the fish who had eaten his bait and sat calmly nursing a cold pipe.

3. The rest stood in the front part of the boat watching the waves as they broke over the bow and spent their time in singing "Rocked in the Cradle of the Deep."

4. He never overcame the shock occasioned by the death of his beautiful young wife whom he loved so devotedly shortly after their marriage.

5. In fact, I always make arrangements that my father come to visit me, my mother died over a year ago, in order that I may avoid going home for the holidays.

6. The American battleship fleet made its first home anchorage since rounding the southernmost end of the western hemisphere near Point Loma today.

7. I call to memory an old man who lived in the neighborhood where I was raised by the name of Peter Day.

8. We drove to the park which was about six miles away some Sundays.

9. In letters of electric bulbs six feet high the names of the ships were spelled out.

10. I believe I am safe in making the assertion that the mills there are confined solely to the making of writing paper from the knowledge I recently got from the superintendent of a mill.

11. Think of the portrait that Rembrandt painted of his mother hanging in the living-room of his parents' simple home.

12. The jam became so severe that a number of women suffered slight bruises in the lobby.

13. We had prepared the food we were going to take and were on our way to a lake, which was five miles away by five o'clock.

14. Beginning with a mouth large enough to admit a man walking erect and probably fifteen feet wide, the cave gradually tapers.

The Proper Use of Internal Punctuation. As has been said, the greatest emphasis for a single idea can be secured by placing it in a short sentence, usually of the simple type. If it is combined with a similar idea in a compound sentence, the two share and balance the emphasis. The more parallel clauses are included in such a sentence, the less emphasis is secured for each. Internal punctuation, how-

ever, makes a marked difference of emphasis in such a case.

Semicolons between the parallel clauses of a compound sentence separate them much more than commas. The semicolon is, in fact, half way in separating power between the comma and the period (see p. 100, below). Compare the following in regard to the emphasis secured for each clause:

So the whaler-man went off up the avenue, and Keawe stood and waited. It was near the same spot where Kokua had waited the night before, but Keawe was more resolved, and never faltered in his purpose, only his soul was bitter with despair.

It seemed a long time he had to wait before he heard a voice singing in the darkness of the long avenue. He knew the voice to be the boatswain's, but it was strange how drunken he appeared upon a sudden.

Next the man himself came stumbling into the light of the lamp. He had the devil's bottle buttoned in his coat, another bottle was in his hand, and even as he came in view he raised it to his mouth and drank.

So the whaler-man went off up the avenue; and Keawe stood and waited. It was near the same spot where Kokua had waited the night before; but Keawe was more resolved, and never faltered in his purpose; only his soul was bitter with despair.

It seemed a long time he had to wait before he heard a voice singing in the darkness of the avenue. He knew the voice to be the boatswain's; but it was strange how drunken he appeared upon a sudden.

Next the man himself came stumbling into the light of the lamp. He had the devil's bottle buttoned in his coat; another bottle was in his hand; and even as he came in view he raised it to his mouth and drank.

—R. L. Stevenson, "The Bottle Imp."

Of the comma it may be said in general:

One comma introduces a slight pause in the reading of the sentence, and gives a little emphasis to the words preceding and following it, thus creating a break in the movement of the sentence:

Compare:

There was much fog up the river and down the river.

and

There was much fog up the river, and down the river there was some haze.

Two commas form a barrier on both sides of the element that they include, introducing a slight emphasis at the beginning and the end of this element and thus isolating it somewhat from the main onward trend of the sentence. Compare:

This then is what you have been trying to explain.
This, then, is what you have been trying to explain.

This if I have made myself clear is my purpose.
This, if I have made myself clear, is my purpose.

When conjunctions are used with commas or semicolons, they tend to connect what the punctuation marks tend to separate. Compare:

1. Fog up the river and down the river and on the Essex marshes and on the Kentish heights.
2. Fog up the river, down the river, on the Essex marshes, on the Kentish heights.
3. Fog up the river, and down the river, and on the Essex marshes, and on the Kentish heights.
4. Fog up the river; down the river; on the Essex marshes; on the Kentish heights.
5. Fog up the river; and down the river; and on the Essex marshes; and on the Kentish heights.

In general, the uses of the comma and semicolon (pp. 458 ff., below) should be reviewed at this point, as far as they affect sentence construction.

Assignment 33. Copy, without punctuation, two or three paragraphs from some good modern writer. Exchange your copy with a classmate, and punctuate the copy he gives to you. Then compare the punctuation in your copies with that used by the writer of the selection.

First Aid in Sentence Writing.

1. In beginning to write, do not put down the first sentence until you know what you are going to say in the second.

2. When you have written the second sentence, read the first two sentences together. This reading will help you to see how you can best attach the third.

3. When you have written what seems to be a paragraph, read the passage as a whole, to see whether—

(a) Every sentence is needed because it makes a definite contribution to the thought;

(b) Every sentence is in the right order because it definitely moves in the direction in which the paragraph as a whole is moving;

(c) Every sentence is so related to its neighbors as to make its part in the development of the thought immediately clear.

4. In this reading of the paragraph, remember that there are certain conventions of grammar to be observed: that the verb must agree with its subject; that pronouns must be in the right case; that certain tenses must be used with others; and so on. When you are in doubt as to any grammatical point, see pp. 401 ff., below.

If for a time you make yourself go through such a process in connection with your writing, the process will become more and more automatic. Good sentences will begin to shape themselves naturally without consideration on your part as to whether they are good or bad. No careful writer, however, omits the reading after the composition is complete, to see what improvements are possible.

Assignment 34. Rewrite the following; keep all the ideas and as many of the words as you please, but reshape the sentences entirely:

BIG STONE BUTTS MAN OFF HEIGHT, THEN SAVES HIM

Dangling in the air for five minutes while a breathless and helpless crowd stood on the pavement five stories below, Ted Reid, a stone setter, miraculously escaped death yesterday morning when at work on the new London Guarantee and Accident building under construction at the south end of the link bridge on Michigan avenue.

Reid was knocked from a platform by the toppling over of a half ton stone which he was helping set. Two taps of his hammer loosened the stone, and as he fell his right foot was freakishly caught, leaving him suspended, head down, over the edge of the platform, with not even a straw to grab on to.

While a dozen of his fellow workmen stood helpless on the edge of the newly set stones, Reid swayed to and fro like a spider on the end of a web, sawing the air with his hands in an effort to grab on to something. He finally was able to catch on to a scaffold projecting through the window below. He was released by James Rettie, who pried up the stone with an iron bar, and was pulled in through a window to safety.

The Rhythm and Sound of the Sentence. Perhaps the ultimate test of the good sentence is whether it reads well aloud. If it is badly constructed, if the subordinate elements of the thought are badly subordinated and badly related, the reader will stumble and go back now and then to pick up the thread of the thought. Even if it is well built, if it is constructed without regard to its rhythmic movement and to the sounds of which it is made, neither the reader nor the listener will get the pleasure that comes when the thought content and the shape it takes in words are perfectly adapted to each other.

Rhythm. It is no more possible to tell a person with little feeling for rhythm how to improve the rhythm of his sentences than it is to tell an awkward person how to be graceful. But certain constructive suggestions can be given:

1. The rhythm is bad when the sentences are (a) all very long, (b) all very short, or (c) all of about the same length.

While it is impossible to say how long or how short sentences should be, or how much they should vary in length in order to avoid monotony of rhythm, the recognition of this rhythmic fact is the first step in the correction of the most obvious causes of bad rhythm. The mere effort to shorten long sentences, to combine short sentences, and to get variety of length will result in improvement. See p. 48 ff., above, for a method of summarizing the characteristics of your own sentences.

2. The use of too many polysyllabic words in succession or of too many monosyllables in succession is destructive of rhythm. Where many polysyllables come together, the substitution of shorter words here and there will relieve the monotony. In the same way, in a long series of monosyllables a polysyllable inserted here and there will give a better movement.

3. The use of too many stressed or too many unstressed syllables in succession produces a bad rhythmical effect. In prose the error commonly lies in too long successions of unstressed syllables. The only quick test to be applied is that of reading aloud. If, as you read a sentence aloud, you find yourself speeding up and looking for a word to emphasize, then the rhythm is faulty for lack of a sufficient number of stressed syllables.

For this, one remedy is to delete, wnere it is possible, unstressed words that contribute little or nothing; another is to rearrange so as to get a better distribution of stresses; a third is to introduce here and there a stressed for an unstressed word.

Assignment 35. Study the following sentences, and make changes in them to improve the rhythm:

1. He is about five feet and seven inches in height. His shoulders are broad and his limbs are sturdy. He is not fat but is muscular.

2. His muscularity gives him the appearance of being fat. He has a genial appearance. His chin is dimpled. His nose is long and straight.

3. I made a collection of leaves. It consisted of twenty-five varieties. Many different kinds of oak leaves were in the collection. I made this collection in my first year of high school. It was my first collection of the sort.

4. As we raced to catch the ferry we were hailed by two young sailors, who yelled, "Hurry, or you'll miss her. They're about to raise the gangplank!"

5. "If you can learn this word you may be king of this land," said the elf. And so the knight spent all his life on a quest that was vain.

To show how widely the proportion of long words to short varies in writing, observe the following examples of the use of many long words, and of scarcely any long words. The words are arranged in columns to show their length. All the words in a line should be read from left to right before moving down to the next line:

1	2	3	4	5
The		increasing		simplification
		traceable		
from				
the		Egyptian	epigraphic	
			hieroglyphs	
to				
the				
Greek				
and	Roman	alphabets		
and				
the				anticipation
of	modern		stenography	
and			telegraphic	
code				
in				
the			cuneiform	

1	2	3	4	
.		inscriptions (Semitic)		
and the		virgular	quinquecostate	
	ogham writing (Celtic).			
16	5	7	6	2

—James Joyce, *Ulysses*.

1	2	3
We had lunch and paid the bill.		
		Montoya
did not come near us.		
One of the maids brought the bill.		
The car was	outside.	

1	2	
The	chauffeur	
piled		
and		
strapped		
the		
bags		
on		
top		
of		
the		
car		
and		
put		
them		
in	beside	
him		
in		
the		
front		
seat		
and		
we		
got		
in.		—Ernest Hemingway, *The Sun Also Rises.*
46	3	1

To summarize, in the Joyce passage 44% of the words are monosyllables; in the Hemingway, 92%. In the Hemingway passage, there is only one word of more than two syllables (a proper name!); in the Joyce, 40% of the words are more than two syllables long. In the Joyce passage, there is only once a series of as many as four monosyllables uninterrupted; in the Hemingway, there are four of 7–15–14–9, in succession.

Assignment 36. You may be interested to write out a few passages from different authors in this columnar fashion in order to take the count quickly of the proportions and sequences of

words of different lengths used by them. You will be surprised by your results in some cases.

Study in the same way the use of long words and of short in your own writing and in that of some friend.

In good writing, however, it is not merely the proportions of long and short words to which different effects are due but also the distribution of them. This, as it involves the problem of accented and unaccented syllables in words of more than one syllable, is a matter too complicated for discussion here. Nevertheless, careful observation will soon show whether a writer tends to use so many words of about the same length and placing of accents that his style becomes monotonous, or whether he avoids these faults.

4. The best means of cultivating your feeling for sentence rhythm is reading aloud. For this purpose, it is important to choose writers who are known for good rhythm and to vary them continually. If you read too much of one author, you will unconsciously begin to write in the rhythm of that author. Again, although the rhythms of older writers are quite as beautiful in their way as those of modern writers, in learning to write, it is modern rhythms that you need. For this reason, it is well to practice reading from good modern writers. The work of the following authors is especially recommended for this purpose: R. L. Stevenson, W. H. Hudson, Joseph Conrad, John Galsworthy, Max Beerbohm, William Beebe.

Sound. No less important than rhythm is sound; but it is even more difficult to govern by rule. Note the following:

1. Repetition of words or word groups.

This may be extremely effective or very bad. It is effective when it is clearly intentional and designed to give repeated emphasis to the idea conveyed by the words:

The moment this view of *culture* is seized, *the moment* it is regarded not solely as the *endeavour* to *see* things as they are, to

draw towards a knowledge of the universal order which seems to be intended and aimed at in the world, and which it is a man's happiness *to go* along with, or his misery *to go* counter to,—to *learn*, in short, the will of God,—*the moment*, I say, *culture* is considered not merely as the *endeavour* to *see* and *learn* this, but as the *endeavour*, also, to make it prevail, the moral, social, and beneficent character of *culture* become manifest.—MATTHEW ARNOLD, *Culture and Anarchy*.

On the other hand, the accidental repetition of unimportant words attracts attention where it is not desired and goes far to spoil the effect of a piece of writing:

How interesting it is *to see* all the great men of the land come and go each day—*to see them* and to *know them* and to hear *them* talk. There are so many I could not begin to name *them* or put down what they say, but where I am is an unrivalled place to meet and *know them*, and yet how commonplace many of *them* are when *seen* at close quarters.

To avoid unintentional repetition, the remedy is simply to read aloud with great care, with special attention to this point, and to find a substitute for every example of such repetition.

2. Accidental rhyme and other jingles.

These are to be avoided with the same care as accidental repetition, and in precisely the same manner:

The moon was very *bright* that *night*.
He went with his *friend* to see the contest *end*.

3. Sound combinations difficult to pronounce.

Except for special tone-color effects, care should be taken never to bring together sounds difficult to pronounce together. The occurrence of such groups of sounds in a sentence not only slows its movement but attracts undue attention to the sounds themselves, thus creating a bad effect:

Six ships sank in a storm in the south seas.

Assignment 37. In the following sentences change the faulty sounds so that the sentences will be easier to read:

1. As they came out of the forest, they came upon an old log. This log was larger than any log they had ever seen. It looked like a hollow log.

2. "Sir, I have the honor to report that the ship's sinking," said the seaman, saluting.

3. He laughed at the observation that arbitration might succeed between nation and nation.

4. And he has under him seventy-two provinces; and in every province is a king. And these kings have kings under them; and all are tributaries to Prester John.

5. "Back! Back!" Black Bill bellowed, brandishing a belaying pin.

6. The sailor extended his hand to help the passenger land.

7. Unexpectedly the river rounded into a little lake. This lake was calm and clear, and we could see fish swimming in the blue lake water. We learned later that its name was Cedar Lake.

8. The early history of the Etruscans is shrouded in mystery.

9. Many men were wounded in the first attack; surrounded by the foe, all soon felt the lack of water and ammunition. Their position was serious, but only the major knew how precarious it was.

10. We intend to announce an extra dividend at the end of this month.

The serious student should take to heart the following paragraph from Stevenson, himself a master in building sentences that are rhythmical and musical:

Each phrase in literature is built of sounds, as each phrase in music consists of notes. One sound suggests, echoes, demands, and harmonizes with another; and the art of rightly using these concordances is the final art in literature. It used to be a piece of good advice to all young writers to avoid alliteration; and the advice was sound, in so far as it prevented daubing. None the less for that, was it abominable nonsense, and the mere raving of those blindest of the blind who will not see. The beauty of the contents of a phrase, or of a sentence, depends implicitly upon alliteration and upon assonance. The vowel demands to

be repeated; the consonant demands to be repeated; and both cry aloud to be perpetually varied. You may follow the adventures of a letter through any passage that has particularly pleased you; find it, perhaps, denied awhile, to tantalize the ear; find it fired again at you in a whole broadside; or find it pass into congenerous words, one liquid or labial melting away into another. And you will find another and much stranger circumstance. Literature is written by and for two senses: a sort of internal ear, quick to perceive "unheard melodies"; and the eye, which directs the pen and deciphers the printed page.—*Essay on Style.*

CHAPTER V

ORGANIZATION OF THE TERM PAPER

Why You Should Write a Term Paper. A term paper is a rather long paper which embodies the results of careful research into some phase or phases of a certain limited subject.

Writing a term paper gives practice in several ways. In the first place, by directing a student's attention to published material about one specific topic, it stimulates his own thinking. It is often necessary to consider the ideas of authorities who have divergent views; to select from this mass of material the ideas that appear most valuable; to arrange these ideas in logical order; and to draw conclusions from the assembled material.

In the second place, writing such a paper teaches the student how to find books in libraries and material in books.

In the third place, it makes it possible for him to relate the work of the class to his own interests.

In preparing the paper, he learns how to take notes; how to handle footnotes and other mechanical details in correct form; and above all, how to digest and compress a considerable body of material into comparatively small space.

Choosing a Subject. It is fundamentally important to choose a subject in which you are interested. If you cannot at once think of a subject on which you would like to write, begin by narrowing your material to the studies or occupations in life which give you the greatest pleasure. From among these choose one about which you have

some curiosity to know more. If your main concern in life is athletics, narrow your search for a subject to the game with which you are most familiar and ask yourself what phases of it might be interesting to read about—consequently to write about. The history of different branches of athletics, the practice in different countries, reports of special occasions, the psychology, the physiology, advantages and disadvantages, recent changes in the rules, some topic much discussed in the newspapers—these and many more aspects may suggest themselves.

In the same way, topics in special sciences, topics concerning social history and conditions, topics in political life, topics in the historical development of civilization or of thought, phases of biography or autobiography, should be considered for their possibilities. Unless you are especially interested in literary problems and have had special training in criticism, it is well, as a rule, to leave such subjects for treatment later in your college course. It is perhaps easy for many students to write a second rate paper on a literary subject; but it is much harder to write a really good paper on such a subject than on one of more immediate personal concern.

As each field for material is thought of, a note should be written on a card and the card should be filed in a box where it can be found when desired. As each phase of a subject is seen to be of interest, it should be noted on the card containing the name of the general field. You should have half a dozen such cards, each with suggestions for several topics, before you finally determine upon your subject.

Before making final choice of your subject, however, you should be sure that there is ample material available in books and magazines to which you have ready access. Otherwise you may spend much time in a fruitless

search for information. For example: interesting as the history of Fredonia, a small thirty-day republic that preceded present-day Texas, may be, it would be almost impossible for most students to obtain sufficient material to write an acceptable paper about this short-lived state, because the books containing information on Fredonia are available only in the largest libraries. You can find out if there is enough material on the subject you have in mind by making a preliminary survey of bibliographical sources. How to make such a survey will be discussed later in this chapter.

After you have selected a subject that interests you, and one about which you can find the information you need, you should make certain that the subject is sufficiently limited. You might have in mind a paper about mediæval history or education. It is evident at first glance, however, that neither topic would be narrow enough to come within the scope of a term paper of reasonable length. With mediæval history still in mind, you might decide to write upon such a topic as Costumes of the Twelfth Century in England, Life in a Fourteenth-century Manor House, or Travel in France in the Fifteenth Century. For a subject in education, you could easily handle within the limits of a term paper the chief features of The Curriculum of a Junior High School, Colonial Education in Massachusetts, The Teaching of English Literature in High School, or Early Education in Chicago.

How to Make a Bibliography. The subject having been chosen, the next step in the preparation of the paper is the selection of the bibliography—the list of books from which the basic material for the paper is to be taken. Some bibliographies are already made, and usually should be consulted first by the student, as they will lead to other source material. Books on historical, political, or scien-

tific subjects often contain a bibliography listing authorities used by the writer. On many important subjects bibliographies are published separately.

In most instances, however, you will find it necessary to prepare your own bibliography. Undoubtedly the first and most convenient source for such material will be the card catalogue of your university or college library. The best catalogues, as a rule, combine author and subject index in a system rigidly alphabetical. In order, then, to find a particular book, you may look under the author's name. If you do not know this, you may look under the title. If you wish to know what books the library contains on a particular subject, look not merely under the subject but also under any closely related subjects you can think of. You can thus learn in a few moments the resources of the library on any subject.

If the card catalogue yields nothing, or does not prove as helpful as you expected, turn to a good encyclopedia. The latest edition of the best encyclopedia available will give you in condensed form information on almost any subject; and at the end of each important article, it will name some of the best authorities on the subject. From this list of authorities you can get titles of their books, which you should now search for separately in the card catalogue, on the chance that they are in the library although they do not appear under the subject heading.

For the great mass of material published in periodicals, there are special indexes in which both subjects and authors are arranged alphabetically. Of these the most useful is *The Reader's Guide*. It does not include technical and scientific journals. If you need to refer to such publications, the best thing to do is to learn from some instructor the name of the annual index of scientific periodicals in the field of your interest.

Assignment 1. Make a list of the various subject catalogues of books and periodicals that are available in the libraries of your college or university.

Bibliography Cards. You should have a bibliography card for each book or article that you expect to examine in your search for material. The most convenient size for this purpose is the 3 x 5 inches card. In making the bibliography, write only one title on a card; and give complete information, thus: (a) author's full name (last name first); (b) complete title of the work; (c) name of series, if the work belongs to a series, or name of publication, if it is part of a larger work or of a periodical; (d) publisher's name; (e) place of publication; (f) date of publication.

BIBLIOGRAPHY CARD

For a book:

Cross, E. A.
Fundamentals in English
New York: The Macmillan Company.
1926

For a magazine article:

Shorey, Paul
"Literature and Modern Life"
The Atlantic Monthly
Vol. 141 (May, 1928)

For an encyclopedia article:

Crocker, William
"Agricultural Chemistry"
Encyclopædia Britannica (14th ed.)
1929
Vol. I, pp. 271 ff.

For a newspaper article:

Chicago Daily News
September 27, 1928

For a government document:

Alderman, L. R.
College and University Extension Helps in Adult Education
Bulletin No. 3, United States Bureau of Education
Washington, D. C.
1928

Besides this necessary information, it may prove helpful to note on the face of the card the library call number. The back of the card may be used for comment on the value of the work, the importance of the author, or for any other brief note concerning the book or article.

How to Use Books. There are certain parts of books, certain features, that should be examined with some degree of care before any notes are taken. In this connection, a brief description of the mechanical structure of a book may be helpful. One finds immediately within the inside cover, a vacant page, the fly leaf. Following this, in some books, there is an illustration, or frontispiece. Next comes the title page, on which are found, usually, the name of the book, the name of the author, the position of the author (if the work is technical or academic in nature), the place of publication, the name of the company publishing the book, and the date. On the reverse of the title-page is the copyright date (or dates).

Of these characteristics, the most important are the name of the book, the name of the author, the place of publication, the name of the publisher, and the date of copyright.

After the title page, in a book having all the usual parts, comes the preface. Next, in English and American books, one finds the table of contents. Distributed through the book there may be illustrations. At the end of the book there may be an appendix, and the volume closes with an index, usually brief, if the material in the book covers only a few subjects in a popular manner; more detailed, if the body of the book is complex.

With your books before you, and with your knowledge of the make-up of a book, where shall you begin your reading?

It is usually best to begin with the most recent books

and articles, for the reason that they often include summaries of earlier work on the same subject and may save you the trouble of looking that up.

As between two recent writers on the same subject, choose the one of better reputation.

If you know nothing about either author and can find out nothing, compare the books themselves. Which is the later? Read or skim the prefaces. Which includes more material on your subject? Examine the tables of contents if the prefaces do not answer the second question. Try out the indexes to see which book gives references on the most topics belonging to your subject. Finally, make a rapid examination of each book to see whether the text bears out the promise of the index.

In carrying on this work, you will encounter difficulties of two kinds: You will sometimes find the information you wish imbedded in a great mass of discussion on a larger subject, of which your subject is only a phase; and you will sometimes find it scattered widely—a bit here and a bit there—in books that are not primarily or indeed at all on your general subject. From noting in the mass of irrelevant material exactly what you need, and all you need, and nothing more, comes half the training that comes from the writing of research papers; from picking up information here and there in unsuspected places and organizing it to form new phases or aspects of an old problem comes the other half of such training.

As you read, be on the alert for additional references. You may find a few in the text, but most of them will be in the footnotes. Write on a card at once, with all the information that the footnote gives, the author and title of any additional book that suggests itself as useful for your purpose.

When you have taken all the quotations and other notes

that you think you will need, turn to the second book and see whether it supplements the information you have now obtained.

Then work with the new references that you obtained from the footnotes. Look up the books and choose among them in the same way that you chose the book to begin with. Many of them you may be able to put aside almost at once; others may give you an item here and there; a few may add valuable information and give you fresh trails to follow.

How to Record Material in Notes. The art of taking notes well is one of the most valuable things you can learn through the working up of a term paper. It may be discussed under the following heads:

I. The form of the subject-note
II. The material of the subject-note
  A. Direct quotation
  B. Summary
  C. Outline

The Form of the Subject-note. There are certain mechanical directions which if observed lead to a great saving of time and energy:

1. Use for the notes cards or slips of the same size and shape as those used for the bibliography.
2. Write on one side only.
3. Use ink.
4. Write so that your writing will be legible to you after some time has passed.
5. Do not crowd your cards. Leave too much space rather than too little.
6. Put only a single point or idea on a card. When you come to arrange your material for use in writing, you will group the cards according to the ideas they contain. If a card contained ideas belonging in two different places,

part of it would have to be recopied or the card would have to be shifted after having been used once. Every writer of experience will testify that it is unwise to try to economize in either of these ways. This is very important.

7. In quoting, copy everything exactly as it stands—capitals, punctuation, spelling. In case of obvious error, you may do one of two things: either write [*sic*] immediately after the mistake, which means that the mistake is found in the quotation and is not due to you; or correct the error within brackets, thus:

The book is: The Genius of Jane Austin [*sic*].
"Columbus discovered America in 1429" [1492].

Be careful always to make your quotation marks show where a quotation ends as well as where it begins.

When a quotation is too long to be taken in full, choose the most significant parts. You may even begin within the sentence if you show that you do so by using three dots and beginning with a small letter, thus:

". . . a document which it was the good fashion of my time for boys to commit to memory."

Or you may stop your quotation in the middle of the sentence by adding a row of dots, thus:

"It is the judgment of your contemporaries that is most important to you. . . ."

In the same way the omission of a part of a quoted passage may be indicated by dots:

"The Registry is also mentioned . . . as a place in which books were deposited."

But of course no omission that changes the meaning of a passage is allowable.

8. If the material on a single point from one source is too much for one card, make a series, placing in the upper left-hand corner of each card a catch word or words by which

the matter can be identified, and in the upper right-hand corner of each card a series number, thus:

Radium, Sources of..... 1
Radium, Sources of..... 2

These cards would instantly suggest to you that they belong together, and the numbers at the right would show the position of each card in the series. The title of the book cited should be given on one of the cards. For many reasons it is well to give this at the beginning of the first card. At the end of each separate bit of information, give the page reference.

9. When you are summarizing a passage for your own use, you can save space in two ways: (a) by omitting articles, copulas, connectives, and, in general, words that are structural in function and contribute nothing to the ideas; and (b) by abbreviating or contracting words that occur frequently, as, for example: hist[ory]; Rom[an] Emp[ire]; M[iddle] A[ges]; feud[alism]; H'y 8; Kath[erine] of Ar[agon]; lit[erature]; parl't; etc., etc. In short, practice abbreviation wherever you can without loss of clearness, but bear in mind that an abbreviation that is easily intelligible when you make it may become uncertain and unintelligible in a year.

What Material to Take. In the first place, keep always in mind—if necessary, have on a card before you—an exact statement of the subject on which you are writing. Do not note irrelevant matter, however interesting it seems.

In the second place, note, for the most part, facts. Note opinions only when they are authoritative enough to carry weight, or when they suggest new points of view. Note illustrations only when they are extremely apt. Remember that when you note a point, if you give in a footnote a reference to the place where discussion of this point is to be

found, you will enable the person interested to get at the discussion also.

In the third place, when you find useful material quoted from another source, make a bibliography card for the source and if possible, consult the original. If you cannot get at the original, do not use the quotation without stating definitely where you found it.

How Much to Take. Try always to take enough of the context to make sure that the idea cannot be misinterpreted or misapplied. A single idea out of its context is a common source of error. On the other hand, take as little as you can and still get your facts and ideas in their proper settings. Long copied passages are almost as difficult to work with as the original books. Try, by continual practice and attention, to acquire the habit of sifting out the essential from the non-essential and of looking for points relevant to the subject in hand in whatever you happen to be reading. These habits will not come all at once, and it is only by persistent realization of their importance that they can be made to come at all.

Shall You Use Quotation, Summary, Outline?

1. *Quotation.* In quotation the exact words of another are copied and placed within quotation marks.

Quotation is to be preferred under the following circumstances:

(1) When the point is extremely important;
(2) When the point is one to be refuted;
(3) When the idea is stated in such a way that misrepresentation would be possible;
(4) When the matter is of some difficulty and you are not sure that your citation would be exactly representative;
(5) When a point is stated so effectively (and still

briefly) that the quotation would add interest to your paper.

A good general rule for the use of quotation in taking notes is: Quote everything of reasonable length that you think may save you a return to the book itself. While a "reasonable length" can scarcely be defined, it may be said that a quotation should rarely extend much beyond the limits of a single card. If, however, you find a longer passage that states better than you think you could state it a point that you wish to emphasize, it may be well to quote it in full. In such a case, to avoid unnecessary work and to save time, copy the passage once for all on a sheet of paper such as you use for your term paper. If you cannot copy it as soon as you find it, take the exact reference on a card and copy it later. If your paper is to be typewritten, draw the book from the library if you can and make your copy on your typewriter. Even if you cannot draw the book, it is well to make your copy on a large sheet of paper, as less effort is expended than in covering and numbering a series of cards, and there is no danger of getting the order wrong. Verify your quotation, word by word and mark by mark, as soon as you have finished copying it.

Until you have learned what to extract for your purpose from any given passage, it is better to take too much than too little.

NOTE-CARD WITH QUOTED MATERIAL

DEMOCRACY IN EDUCATION

"I believe that . . . the grace of a liberal education is so catholic a thing—so absolutely above being trafficked, retailed, apportioned among stations in life—that the humblest child may claim it by indefeasible right, having a soul."

A. Quiller-Couch, *On the Art of Reading*, p. 219.

2. *Summary.* Summarizing is a form of citation in which the substance of another's thought, though not his exact wording is given; hence no quotation marks are used.

NOTE-CARD WITH SUMMARIZED MATERIAL

DEMOCRACY IN EDUCATION

Every child has a right to a liberal education.

A. QUILLER-COUCH, *On the Art of Reading*, p. 219.

3. *Outline.* The outline may be used when the details of what you are taking are unimportant; when you wish merely to give the main points of the part of the book or article you are citing.

NOTE-CARD WITH OUTLINE

QUALITIES OF THE BACKWOODSMEN

They were self-reliant, because

(1) They had to provide their own food

(2) They had to defend their homes

(3) They had to administer their own justice

THEODORE ROOSEVELT, *The Winning of the West*, p. 109.

Every quotation or citation you take should always be accompanied by an exact reference to the place where it may be found, about which your bibliography card will give full information.

Keeping Your Notes in Order. If you devise a system for arranging your notes while you are reading, you will not only avoid the danger of losing some of them but you will have less work in sorting them out and grouping them

when you come to write. The simplest plan is to have a box large enough to hold your cards or slips placed as in a library index drawer, and, from the beginning, to group your notes by means of guide cards, each of which bears a heading of your outline.

Organizing the Term Paper. When you have read and taken notes to the limit of available material or of time, you are ready to begin on the final outline of your paper. If the work of reading and of arranging the notes has been carefully done, the outlining is almost automatic. You have only to lay out on a table your groups of notes and to decide upon the order in which the material is to be presented; and when each main section has been placed, to decide upon the order within each section.

In deciding upon the order, look first to see whether your subject itself implies a certain natural order or whether you may impose upon it various orders with widely different effects. For example, for an historical investigation of a simple event the chronological order might be best. But an historical investigation of an event involving more than one action or aspect at once raises the question: Is it better to discuss them all together, keeping to the chronological order, or to discuss each separately in chronological order, going back to the beginning as often as there are other phases of the subject to be treated? Such a problem cannot be settled in the abstract. The best way to settle it in the concrete is to make several outlines, and choose the best.

But in general, in making your outline, try to arrange your points in the way that you think would make the paper most interesting to you if you were going to read it instead of to write it. The following suggestions may help you:

1. Try to begin by presenting the aspects of the subject

that make the paper worth writing; that is, the aspects which have either peculiar value or peculiar interest. By so doing you will create in a reader the desire to know your views, without which all that you have to say will be of little use.

2. Keep as your main heads the most important phases of the subject and arrange these in a definite order. If the development of the idea is the most interesting thing, keep the natural, logical order. If strong contrast is involved in the material, emphasize this by the arrangement of your main heads. If your investigation has shown surprising as well as interesting results, arrange your main heads in the order of climax, reserving the best until the last. If your paper has developed into an argument, be careful everywhere to begin with the fact basis and then to draw your inferences, summarizing them from time to time, to make a new platform for the next stage of the argument.

Your outline, when completed, should resemble the following in form:

MODERN STAGE SETTINGS

I. The transition from Shakespeare's conceptions to our own
    A. Simplicity of Shakespeare's stage
        1. Scenery
            a. Columns
            b. Backgrounds
        2. Properties
    B. Elaboration in later systems
        1. Victorian period in England
        2. Pre-Civil War period in the United States
    C. Our present return to simplicity
        1. Illusion
            a. Screening
            b. Lighting
        2. Suggestion
            a. Draperies
            b. Lighting

II. Twentieth Century stage-craft
  A. The pioneer theorists
    1. Gordon Craig
    2. Adolphe Appia
  B. Later artists in the development of settings
III. The Factors in stage-craft
  A. The mechanician
    1. Devices for shifting scenes
    2. The "mechanical reform"
  B. The electrician
    1. The part light plays in stage-craft
    2. Continental devices
      a. The Fortuny system
      b. The Ars system
      c. The plaster sky-dome
      d. Broken color
  C. The painter
    1. The easel artist
    2. The older-style artist
    3. The Russian artist
      a. His modifications
      b. His innovations
IV. The plastic stage
  A. Difficulties with perspective
  B. Union of realism and imagination
  C. Physical limitations of the artist
  D. Spiritual escapes of the artist
V. The formal stage
  A. Avoidance of limitations of the plastic stage by turning to structural forms
  B. Screens
  C. Adaptable settings
  D. Skeleton settings
  E. Adaptable proscenium
VI. Expressionism
  A. Avoidance of limitations of plastic stage through formal design
  B. Abstract treatment of light
  C. The "color organ"

VII. Interesting experiments in modern stage-craft
  A. The Redautensaal in Vienna
  B. The Cirque Medrano

Footnotes. References are given in footnotes, first of all to indicate that the writer of a paper has authority for the statement he is making. It lends weight to his argument or assertion if the reader has a reference to the page and volume the writer has used in obtaining material for a particular statement. Along with this, use of the footnote gives the reader control over the author's source. It may be that he is not satisfied with the material apart from its context. Hence, if he is able to trace the reference, he may see for himself whether or not the author has been correctly quoted. Besides this, the reader may wish to go further into an investigation of some source that the author has merely cited; if no note indicating the source is available, the search for it may involve a great expenditure of time and labor.

There are a number of tests that the writer of a paper should keep in mind when he is deciding whether material should be included in the body of a paper, or should be placed in a footnote. They are:

1. Is the matter in the note needed to prove the point being made? If so, should it be a part of the text?
2. If the matter in the footnote were inserted in the text, would it interrupt the development of the text? If so, should it probably be kept as a note?
3. Can the text be read (and understood) without the footnote? If so, what does the footnote add that is desirable or needed?

Place an arabic index number immediately after and a little above the word or passage to which attention is called in a footnote. Place the same number before the footnote.

Study the following examples and the comments on them.

[1] Arthur F. Bryce, *The History of Greece* (1925), I, 289.

This is a reference to a book. The author's surname follows the given name; the complete title of the book is given, together with the date of publication. As the volume number is given, the abbreviation *p.* for page is not used.

[2] T. S. Burney, *The Poetry of Chaucer* (2nd ed., 1920), pp. 40 ff.

This is also a reference to a book. The author's name and the title of the book are given as in the first note; but as there have been two editions of the work, the edition from which the note is taken is made clear. The abbreviation *pp.* means *pages* and the abbreviation *ff.* means *following;* that is, the note was taken from page 40 and the pages immediately following. The abbreviation *f.* means *the next page;* that is, 40*f.* means pages 40 and 41.

[3] *Ibid.*, p. 516.

This means that the reference is to the book last referred to; that is, to Burney's *The Poetry of Chaucer.*

If you have several footnotes on a page, and refer a second time to the same book, be careful not to use *Ibid.* if the title of another book comes between. Suppose, for example, you have three notes; the first and third are to Burney and the second to another work. If you used *Ibid.* in the third note, it would refer to the wrong book.

[4] Bryce, *op. cit.*, p. 151.

This means that the reference is to the book by Bryce already mentioned. *Ibid.* could not be used because the note does not immediately follow the first reference to Bryce's book. The abbreviation *p.*, for *page*, is used because the volume number is not given.

[5] Mary Brown, "How to Build a Summer Home," *Atlantic Monthly*, XX (1927), 257. Or: November, 1927, p. 257.

This is a reference to a magazine article. Note that the writer's full name is used, written in natural order. The name of the article is placed in quotation marks; the name of the magazine in italics. The reference may be made by volume, year, and page, or by month, year, and page. Be sure, however, to use consistently whichever method you decide upon.

[6] *The Encyclopædia Britannica* (13th ed., 1927), XXI, 27.

This is the standard form of note for an encyclopedia reference. As most encyclopedias have gone into several editions, it is important that the edition used be given. Volume and page should be noted in the manner indicated.

Footnotes for Additional Information. Footnotes may be used to give additional information. If it is necessary to define a technical word or phrase, or to explain some situation that need merely be mentioned in the text, the proper place for such explanation or definition is in a footnote. Thus:

had a goose for his ensign, whence it is that some learned men pretend to deduce his original from Jupiter Capitolinus.[1] At

[1] Alluding to the story that Rome was saved by the cackling of geese.

Footnotes may also be used to quote fully or otherwise to illustrate what is quoted in part or barely touched upon in the text. Footnotes of this type are used for matter that is interesting without being essential. If they were placed in the text they would clog the movement of the paper.

The Placing and Numbering of Footnotes. There are two ways of inserting footnotes in manuscript. You may place all the notes for each page at the bottom of the page (as is done in printed books), or you may place each footnote

immediately after the reference to it in the text (as is done in the galley proofs of printers). The latter method is best understood by an example:

them [1]; after the death of Mary Stuart diplomats were particu-

[1] *Cal. Salisbury MSS*, XIII, 300.

larly busy keeping amicable relations between the two monarchs

In the model, note the following points:

The word in the text to which the note refers is given an index number. In manuscript the index number is placed above an inverted caret to show that it is corresponding to the number of the note to be printed above the line.

The text continues to the end of the line beyond the word to which the footnote is attached.

The footnote itself is enclosed between two lines, to separate it distinctly from the text.

The text continues after the insertion of the footnote, just as if the note did not exist.

The illustrative footnote is placed in precisely the same way. It states the illustration as briefly as possible. In a typewritten manuscript it is usually distinguished from the text by being single-spaced:

his friendship could be bought for a "piece of money," [1] is as

[1] "If he can get for the Kyng a piece of mony, I thynk it will gage hym that waye from harkening to papisticall confederacy" (Wright, *op. cit.*, II, 442).

significant as the Master of Gray's complaint that he is "sorry

In this footnote, observe that the full statement, of which only a phrase is given in the text, is thought worth quoting; also, that the authority for the quotation is given in parentheses.

When footnotes are inserted in this manner in the galley proof, the printers run them off just as they stand in the

text. Later, when they make up the pages, they gather up for each printed page the notes that belong to it.

The main objection to placing the footnotes at the foot of the manuscript page, as they are on the printed page, is the trouble of estimating the amount of space needed for them, which varies from page to page. If each note is begun in the line following the line of text to which it belongs, this difficulty is avoided.

The practice differs, however, and either method will serve if used consistently.

In numbering footnotes, begin a new series of numbers on each page. If you number the notes in a continuous series through the paper, an error or a change in numbering becomes far more serious than if the series is limited to a page.

Revision. The last stage of the term paper is correction and revision. For this the most important rule is: Do not attempt it until your paper has been finished and laid aside for an appreciable time—several days, a week, or longer. This interval gives you time to get away from the writing and from the sense of ownership that comes with the writing. You view it this second time coldly, with the eyes of a stranger. You will, accordingly, find it full of errors and slips that you would have passed over without noticing while your mind was still full of the content of the paper. It is also probable that you will see paragraphs or even sections that you can now make better. It is a good plan to stop and make such changes as soon as they occur to you. If new matter is to be added or is to replace the old, write the new matter on a separate page and mark the new page with a special number consisting of the page number and a small letter. At the point in the original manuscript where new matter is to be inserted place a caret and in the margin write a direction for the insertion.

Thus if you rewrite a paragraph on p. 12, you should number the page on which you have written the new paragraph "12a"; and at the point where it is to be inserted, write "Insert 12a," at the same time drawing a line through any part of the original that is to be cancelled.

While you are thus revising and rewriting, make minor corrections if you feel inclined to do so as you read, but do not look especially for errors. Keep your main attention focused on general revision of structure.

When you have gone through the paper in this way, lay it aside again, and after an interval, go through it once more for the sole purpose of eliminating all errors in spelling, capitals, paragraphing, sentence structure, grammar, idiom, and punctuation, referring whenever you are in doubt to your manual of usage, and if need be, to the dictionary or other works of reference. The habit of establishing certainty wherever doubt has arisen helps to produce good term papers; but it also does infinitely more: it becomes in time an important factor in general success.

The careful writer, after he has made the final copy of the paper, will wish to give it a last reading and will usually be surprised to find that some errors have slipped by, notwithstanding his previous efforts.

Last of all, the bibliography should be copied with great exactness, and a properly lettered cover should be provided to hold the sheets together.

Preparing the Term Paper Manuscript. Suggestions given in the second chapter regarding the preparation of manuscript should be followed, with these additions or changes:

The paper should be typed.

It should be double-spaced, with the exception that long quotations should be indented and single-spaced.

A stiff cardboard cover that will preserve the sheets flat and in good condition is desirable.

The first page should be blank except for the title of the paper and the name of the writer, unless the name of the course and the date are also desired.

The second page should give a brief table of contents unless the paper is so simple in structure that none is needed.

The last page or pages should contain the bibliography. This is made by copying in proper order all the cards for books used in the preparation of the paper.

In the bibliography all the references may be given in a single series or they may be classified under proper headings; for example: *Books* and *Magazine Articles;* or A. *Sources*, B. *Discussions:* (1) *Books*, (2) *Magazine Articles*. In any event, each series should be arranged alphabetically, the basis being, as far as possible, authors' names rather than titles.

Here is one section of the term paper which was outlined earlier in this chapter. Note the manner in which the footnotes are presented, and the arrangement of the bibliography at the end of the paper.

MODERN STAGE SETTINGS

(Section written upon: "The Factors in Present Stagecraft.")

In opening his treatment of the part the mechanician plays in stage production, Kenneth Macgowan makes the following interesting statement: "Across some twenty centuries, one factor connects Æschylus with the *Follies of 1918*. It is not the actors, not the music, not the spoken word, not even the chorus. It is one of the humbler partners in theatrical production, the mechanician. When the moment came to shift the scenes of Ziegfeld's miscellaneous revue, the stage-hands grasped the edges of six or eight huge triangular prisms of canvas standing in lines down the sides of the stage, and revolved them a third of a turn, thus presenting to the view of the audience, when the front curtain rose, a new side of each with a new decoration upon it. When it was necessary for the drama of *The Eumenides*

to shift from the temple at Delphi to the temple at Athens, certain functionaries of the theatre of Dionysius in Athens turned just such prisms before the birth of Christ."[1] It is thus seen that one of the greatest problems in stagecraft, that of quick shifting of scenes, is not a new one after all, but as old as the theatre itself. It proves to us, moreover, that what we are wont to call our "modern methods" of scene shifting are not so modern as we should like to believe.

That this problem of stagecraft has never had a solution which was deemed thoroughly satisfactory and adequate is proved by the number of devices that have, at one time or another, been used extensively, only to be eventually cast aside in the search for something which would be even more effective. Notable among these are the "deus ex machina"[2] of the Greeks, the Hell Mouth of the mediæval stage, the devices of Inigo Jones in his Stuart masques, the traps of the eighteenth-century theatre, and the hydraulic bridges and jacks of Victorian days.[3]

There have been, however, periods in the history of the theatre when the problem has not been so pressing or difficult as at present. For instance, before the note of realism was sounded, scene-shifting was comparatively simple, as the backdrops, borders, and wings could be easily and quickly raised into the gridiron[4] or moved into the wings. But since the use of straight side-walls, ceilings in place of borders, and real wooden doors and mantelpieces has become prevalent, the task has required an increasing number of workmen.

Although America, when compared with several European nations, has not contributed greatly to the solution of this problem, some notable achievements have been made by certain American inventors. Prominent among them is Steele Mackaye, the father of Percy Mackaye, the playwright. It was he who developed the "dropstage," which consisted of two floors or stages, one above the other. While one stage was at the level of the proscenium opening, the other, either above or below, could be reset for the next scene. These stages were raised and

[1] Kenneth Macgowan, *The Theatre of Tomorrow* (1921), p. 27.

[2] A Latin phrase used in referring to a certain mechanical contrivance.

[3] Macgowan, *op. cit.*, p. 28.

[4] The "ceiling" of the stage, into which, by means of ropes and pulleys, the scenery may be raised out of sight of the audience.

lowered by elaborate and powerful machinery.[1] Mackaye likewise was responsible for the construction of a much more intricate stage to produce panoramic changes of scene and very magnificent water spectacles. This innovation, because of the expense connected with it and the great amount of labor necessary to its operation, never came into general use.

Of equal importance and more practicability was the swinging stage, the principle of which is very simple. Two platforms, each slightly larger than the sets to be used, move on rollers over the stage floor. The left front corner of one is pivoted behind the left base of the proscenium arch, and the right front corner of the other behind the right base. While one platform is in place (that is, in view of the audience), the other is swung into the wings and the scene changed.[2]

Perhaps the simplest, but by no means most effective, scheme yet tried in America is that of lighting up one part of the stage while keeping the other in darkness.

Practically all the other methods of quick shifting have been perfected in Germany. Prominent is the sliding stage, which has the same principle as the elevator stage, except that instead of being raised and lowered, it is pulled from side to side, the acting floor being on rollers.[3] Another is the revolving stage, which consists of a great circular portion (much wider than the proscenium arch) of the stage floor, so cut out and pivoted that it may be turned freely. The settings are put up back to back, the number of them depending on the width of the individual setting. While one scene is in view of the audience, the others may be reset or cleared away. A third German device is the wagon-stage, too involved a device to discuss here.

And, lastly, the artists and stage managers themselves have taken an active part in the work. They have brought back into use the "fore-stage," which means simply that the apron[4] has been extended and as much as possible of the action concentrated thereon, relieving the need for elaborate backgrounds. Permanent portals, which have draperies hung between them, giving a "picture frame" effect, are often used. Another scheme,

[1] Macgowan, *op. cit.*, p. 30.
[2] *Ibid.*, p. 31.
[3] *Ibid.*, p. 33.
[4] That part of the stage which is in front of the curtain.

the use of the "skeleton" set, is the carrying through the entire play of a general structure which, in the progress from scene to scene, is altered only in minor details. This permanent fixture may be in the form of pillars, arches, pilons, or draperies. And, while speaking of the artists, it is the general opinion that in the future the problems of stage scenery will rest more with them than with the mechanicians.[1]

The electrician is the second of the principal factors of stagecraft. For, to quote Macgowan: "Light is the heart of the stage picture. In the hands of the artist, it is more important than the brush. Light can make drama in a void. And light has been the last discovery of our theatre."[2] It is not, however, an easy subject to treat, inasmuch as a great deal is still a matter of opinion. A large percentage of the "authorities" delight in the fact that their theories do not coincide with those of any others. And, of course, they will all rise in horror when anyone makes reference to the "rules" of stage lighting, for this is the one point on which most of them agree—that there are none. Moreover, they will add, there are only a few "principles."

The use of light in the theatre is to supply that spiritual quality to a performance which is found only rarely in a stage design or an actor's interpretation. In other words, it is the ethereal element of the production. And it is the power of this marvelous element often to make even a mediocre performance one of great beauty and enjoyability. This does not mean, however, that all lighting is necessarily good, or that every type is helpful in production. On the contrary, poor lighting often can, and generally does, ruin, or at least mar, even an otherwise masterly performance. This has made necessary, and also explains, the numerous recent improvements in the art.

A leader among contemporary light theorists is David Belasco, more prominent, perhaps, as a playwright. He it was who first conceived and executed the idea of abolishing the footlights and the old border lights, introducing in their place a superior method of overhead lighting by means of thousand-watt filament lamps, combined with X-ray reflectors. This was supplemented by the use of "baby spots" (small movable lights with lenses, capable of following the actors about the stage without

[1] Jacques Rouche, *L'Art Théatral Moderne*, p. 23.
[2] Macgowan, *op. cit.*, p. 47.

being apparent to the audience). This new system makes possible some lovely shadow effects. Incidentally, it prevents shadows from being cast upward instead of down, a trick which the old footlights often played.[1]

The only other significant advance in creating lighting systems on the stage is the adoption of the "dome" (Kuppelhorizont) and the cyclorama. Both are used for the same purpose,—creating more realistic impressions of sky and distance, the difference being that the cyclorama, made of a thick varnished cloth, is less expensive and cumbersome than the dome, which is made of plaster. The construction principles of both are the same: They are shaped like an arc, curving in at the top just as the ends of a quarter of an orange do. This shape facilitates the handling of perspective. The reason why they are so superior to the old-fashioned canvas "backdrops" is that, being made in a hard finish, they catch the light and break it up on their granular surface before reflecting it, giving a more natural picture of sky. In addition, they do not have the wrinkles that canvas drops invariably have. Being more or less stationary, they do not stir nor swish every time a stage door happens to be opened.

And now we reach the last factor: the painter. If little can be said about the electrician, even less can be said about this functionary, for the contemporary stage decorators are, like most other artisans, broken up into numerous and varied "schools." Space prohibiting a treatment of each, we shall confine our consideration to the one generally regarded as most productive and most advanced,—the Russian. Even here, there is a very perceptible grouping of the leaders into opposing factions, but one idea is adhered to by all. This is the employment of "spiritual abstractions," in other words, suggesting a thing to an audience, rather than actually setting before it a microscopically accurate photographic reproduction of the thing represented.[2] Connected with the same idea is the increased use of symbolism, that is, employing tangible, inanimate objects to create the mood of the play, the characters, or, of course, the setting.

Another favorite device is the exaggeration of false perspective. Needless to say, this always is startling, particularly when accentuated by the brilliant and violent colors, contrasted in

[1] Rouche, *op. cit.*, p. 27.
[2] Laurent Mahelot, *Le Mémoire de Mahelot*, p. 68.

bizarre fashion, of which the Russians are so fond. It is probably these last two practices more than any others which are causing Russian art to be looked upon with horror by so many conservative people. But to those who are sufficiently broad-minded to realize that something new is not necessarily evil, it comes as most grateful and refreshing relief from the tiresome and nonsensical conventions of that most notorious of all atrocities—the Victorian theatre and stage.

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CHAPTER VI

THE USE OF THE DICTIONARY

The Mastery of Words. No correctness of grammar, no skill in the organization of material or in the manipulation of sentence structure, can compensate for the lack of words that live, that evoke images and emotions, that seem, indeed, the vital spirit of the thoughts and objects they present. Therefore before you can make any headway in speaking and writing, you must acquire words and learn how to use them.

By far the best way to do this is to read much and widely, keeping your mind alert to grasp, not only every new word, but every new shade of meaning given to a familiar word by its context. This method, however, is the process of a lifetime; it cannot be hurried; it is never at an end. The best single aid to the mastery of words is the intelligent use of the dictionary. This does not—cannot—take the place of the quest for words through reading and experience; but it supplements it. The dictionary is a mental First Aid, or Present Help; it keeps the wolf from the door when the vocabulary cupboard is empty. The reading of the dictionary is, moreover, the source of a distinct and peculiar pleasure—a pleasure which even educated people do not always learn to appreciate.

Choose a Good Dictionary. Unquestionably the most useful of all for the student is the *New English Dictionary*, published by the Clarendon Press at Oxford. This is really a series of little biographies of words; it tells all that

any reasonable person could desire to know about the origin, history, and associations of a word, and enriches its explanations with many examples of usage. But this is an expensive work and not always available. Our best one-volume dictionaries are the *New International* and the *Standard*. If these are beyond your means, you should purchase either *Webster's Collegiate Dictionary* or the *Standard* of corresponding size, or the *Winston Simplified Dictionary*, or the *New Century Dictionary*.

Have it Always at Hand. The wise student may even buy also a pocket dictionary for emergencies; but no pocket dictionary is sufficiently accurate or detailed to take the place of the larger work.

Many people own dictionaries; comparatively few use them. It is inconvenient to stop reading for the sake of a word that can perhaps be guessed from the context. In such guessing, indeed, there is good mental training if it is based upon close observation and careful reasoning. But in many cases an impression of a word based upon a single passage may be wrong and in others a difficult word may entirely defeat the understanding. Suppose you read:

> Shakerly hurled the palimpsest upon which he had just wasted a small fortune in Dodson's face, ejaculating: "Fraud!" Dodson, his left eye bleeding from a cut where the sharp edge struck him, crumpled the thing up and threw it into the fire.

This passage would probably drive you to the dictionary, to find out what kind of missile could be a fraud, could cost a fortune, could cut an eye, and could be crumpled up and burned. If you look up the word *palimpsest* in your dictionary, you will find something like this:

> A parchment, tablet, etc., which has been used two or more times, the earlier writing being erased.

The derivation is given as from two Greek words which mean *to rub* and *again*. How much idea does this give you of the meaning of this word? Why should the parchment have been used two or three times? Why does the definition say *parchment* and not *paper?* Why was the writing erased? Who erased it and who wrote on the parchment again? Obviously, the word *palimpsest* is rich in associations and implications that cannot be explained in a small dictionary. In such a case as this, then, you must either go to a large dictionary, or leave the passage only partly understood and be yourself the poorer for not knowing an important and curious fact in literary history. An extraordinary word of this type is sometimes worth a special visit to the library in order to consult the *Oxford Dictionary*, which, you may be sure, will give you vital and sufficient information.

Learn Its System. Read with care the preface and table of contents of your dictionary. You will see that it will supplement your imperfect knowledge of spelling, pronunciation, and capitals; that it will resolve problems in grammar; that it will give the etymology of words, definitions of them, and to some extent illustrations of their proper use; that it will supply lists of synonyms or words nearly equivalent in meaning, and will explain briefly the differences between words that convey almost the same ideas; that it will show you how derivatives are formed from root words; that it will teach you which words are slang, obsolete, archaic, or colloquial, in order that you may be warned against using them without consideration of their effect; and that where explanations in words may not give a sufficient idea of the thing defined, it will often add a picture of the object itself. Moreover, you will find that its information is not limited to typical and universal things and ideas, but that it includes also lists of proper

names, and gives the fundamental facts about them. And usually you will see in it a glossary of common phrases borrowed from foreign languages, and a list of abbreviations in common use among printers and writers.

Before you begin to work with any dictionary, you should make yourself familiar with its methods of presenting information. You should, for instance, look for the table of abbreviations of which it makes use, or you will sometimes not be able to understand information given in abbreviated form. Can you, for example, say offhand what is meant by the following: W., Skr., p.a., Ex., exc., G., incho., NGr.? Again, you must understand the diacritic marks, or you will not be able to pronounce according to instructions. You should also understand why the forms and the meanings stand in a given order.

In some dictionaries the meanings are arranged in their historical order, so that we can trace the development of the word from its origin down to its most recent uses; in others, the meanings are arranged in the order of their importance, the commonest being placed first. These differences should not be forgotten in looking up the meaning of a word. And, as was said before, it is most important to look for such characterizations of a word as *slang*, *archaic*, *obs.*, or *obsoles.*, *colloq.*, *dial.*, etc., if you would learn to know words, not as mere combinations of letters, but as beings rich in associations of all kinds and alive with infinite possibilities.

Take Your Time. If in looking up a new word you are content with a hasty glance at the first meaning, the chances are great that you will soon have to look up the same word again, partly because you did not learn the range of its meanings, and partly because you did not dwell long enough upon even the one meaning for the impression to remain. Moreover, the awakening of surprise

or interest as you investigate the origin and associations of a word and note curious details about its history or use, will be a great aid in so fixing a word in your memory that it will offer itself when you have use for it. When you can afford to do so, you should take the time to look up a word in all its bearings: spelling, pronunciation, origin, history, changes in meaning and range of meanings, associations and character, and synonyms, perhaps even some grammatical peculiarity connected with it. In this kind of work you will do well to form the habit of using both the unabridged and the abridged dictionaries. For simple, common words, to which the unabridged dictionaries give much space because of historical or dialectical usage, you will find the smaller dictionary ample; and the complexity of the larger work may only confuse you. But for unusually interesting words, even when the smaller dictionary gives adequate definitions of them, you will find in the larger dictionary a wealth of curious fact and illustration that will tend to make such words your own forever.

A leisurely attitude in dictionary work has the further advantage that it gives the eye a chance to glean by the way. As you skim the page headings, looking for the alphabetical combination that will guide you to your word, if your attention is attracted by a strange word, do you take a moment to gratify your curiosity about it? The habit of doing so is an invaluable asset to anyone who would write. It serves to store up innumerable words which gradually pass from the conscious to the subconscious mind, where they may live for years and then suddenly turn up in consciousness when the mind is calling for what they can supply. The explanation of this fact lies in the theory that the mind does not really forget even when it seems to forget—that an impression once registered may lie in darkness for years and be called into

light by some chance association of ideas. For this reason it is worth while to take the time whenever you can to register impressions of the words that arouse a momentary curiosity as you pass them by. Here, for instance, is a list of page headings taken at random: *chimerical*, *eclectic*, *fiduciary*, *humanist*, *legerdemain*, *pastel*, *thrasher*, *wrangler* —do you know the meanings of these? Each of them might be useful in speech or in writing some day.

Assignments.

1. Prepare notes in proper form, for use in class discussion, on the arrangement of the dictionary that you intend to use in connection with your English work.

2. Spend half an hour glancing at the page headings of this dictionary, and jotting down the words that attract your attention and seem to you worth remembering. See how many you can collect in that time. Put with each its fundamental meaning, unless you are sure that you can remember this.

3. Note on cards the most interesting facts that you can find about twenty or more of the following words. Use the best dictionary available, and use a card for each word: *alcohol; amazon; amethyst; antics; antimacassar; baccalaureate; banal; bane; barbarian; biscuit; bizarre; blackguard; boycott; brat; burly; cabal; crone; curfew; cynic; dismal; doff and don; dunce; echo; galvanize; good-bye; gossip; Gothic; grotesque; heliotrope; humor; hyacinth; impediment; jerry-built; jersey; knave; labyrinth; lunatic; lute; melancholy; pagan; philopena; pianoforte; posy; sandwich; silly; sincere; soldier; sophomore; spinster; stoical; tantalize; tawdry; titanic; tribulation; tulip; turquoise; umbrella; villain; volcano; volt.*

4. Explore your library for answers to the following questions:

How many words are there in the English language? How many of these are used by the ordinary uneducated man? by the typical college man? How many were used by Shakespeare? by any other writer of note? From what languages are English words derived? What types of words were contributed by Latin? Greek? French? Dutch? Arabic? Work out this idea as fully as you can. How are new words formed today? Find examples of words recently formed from the names of men; from the names of newly invented things; in other ways.

5. Make notes for class discussion of the following subjects: Have you the right to make new words as you need them? Has a newspaper the right? Has an author of established reputation? Who has such a right? What conditions should be attached to the formation of new words?

CHAPTER VII

THE STUDY OF WORDS

The Life of Words. As we have already learned, the dictionary defines words and tells us some facts about their values in speech and in writing. Their worth further depends upon the company they keep—their association with ideas on the one hand, and on the other, with their neighbors in the sentence.

With the exception of connectives and interjections, all words either present ideas or modify them. Ideas are derived either directly or indirectly from impressions made upon the mind by the external world of things and their qualities and relationships. We begin with the observation of things and learn to identify them by their qualities; but at the same time we learn to differentiate them from other things, and we are engaged in a continual process of comparing the ideas derived from things with a view to establishing relationships of likeness and difference among them. In all these processes and by reason of them, words are born and grow and die.

New words are born every day; or rather, new ideas are born with every discovery, every invention, every new mode of thought, and new words are found to christen them. *Radium*, *pragmatism*, *hydroplane* are twentieth-century words; *camouflage* was born during the World War. Almost every issue of a big newspaper contains one or more words of very recent origin. The rate at which new words are created depends upon the mental activity of a nation. The late war enormously enriched our vocabulary.

Words come into existence because there is need of them to express an idea. If the idea is soon forgotten, or if the word is so badly formed as to be a caricature, the word is short-lived. *Enthuse* has struggled hard for existence because there is a real need to express its idea; but the word itself is so misshapen that the world is apparently leaving it to die.

A good, natural word, however, whether it is created by scholars or comes up, no one knows how, among the people, will have a healthy life as long as the idea which it represents is in existence, and as long as no better word for the same idea competes with and overcomes it. Numberless words have lived and died and been forgotten in these ways; and there are still many decrepit words that have survived from the Middle Ages, which we now understand dimly if at all.

But in the course of their lives words grow and change in meaning until in many cases we can scarcely see that "the child is father to the man." The word *handkerchief* even has a second childhood. A *kerchief* was a *cover-head* (*chief* we still use figuratively as *head*); a *handkerchief* was a head-cover carried in the hand; and now again, in some countries where women wear head-coverings, they use *handkerchiefs* for the purpose.

Figures of Speech. Many words begin life as figures of speech, particularly the figures synecdoche, metonymy, and metaphor.

Synecdoche involves a transfer to one idea of a word applied originally to another related to it, as:

Genus for species: *gun* for *pistol* or *cannon;*
Species for genus: *vendetta* for *feud; cutthroat* for any *murderer;*
Singular for plural: *horse and foot* for *horsemen and foot-soldiers;*
Part for the whole: *roof*—meaning *house;*

Whole for the part: *Wall Street* for *the financiers of Wall Street;*
Common noun for proper: *The Narrows*—a particular strait;
Proper noun for common: *Academy*—a grove near Athens where philosophers met for discussion; now a kind of school and also an association of learned men.

METONYMY also leads to the substitution of a word that expresses a related idea, as:

Effect for cause: *disease*, *dis-ease*, lack of ease, for which illness is the cause;
Cause for effect: *style*, effect of writing with a *style* (pen);
Container for contents: *bottle*, as in "He loves the bottle;"
Material for the thing made of it: household *linen*, for sheets, tablecloths, etc.;
Place name for a product made at the place: *arras*, *china*, *damask;*
Name of person for something first associated with him: *mackintosh*, *boycott*, *volt*, *ampere*, *roquelaure;*
Abstract for concrete: *royalty* for *king; honor* for *mayor;*
Concrete for abstract: the *Church* (the organization); the *Stage* (the profession of acting);
Symbol for idea symbolized: *Cross* for *Christianity;*
Physical organ for quality or faculty associated with it: kind *heart;* weak *brain*.

METAPHOR is the process by which things belonging to different classes are identified because of some principle of likeness discovered in them, as:

Two concrete things: *leg* of a table, *wing* of a building, *eye* of a needle;
Some moral or intellectual idea and a material thing: *balance* of trade; He is *thin-skinned*—meaning *sensitive; in hazard*—meaning originally *a certain space in the game of tennis*.

Now each of these transferences extends the meaning of a word; and this extension takes place according to two very different processes, which are, however, usually found working together.

The first is called *radiation*, that is, spreading from a

common center. In this process the original meaning is not forgotten; it is simply applied to one thing after another. For instance, the word *cross* has many meanings today which are built upon the common idea of one thing crossing another.

The other process is called *concatenation*, or chaining together. In this, the word may lose its original meaning when it has passed on to the second; its second when it attains a third, and so on. The word *pioneer* meant originally *foot-soldier;* and even in Shakespeare's time it meant *military engineer;* this meaning has been entirely lost in the sense "one who opens up new country, or, figuratively, new lines of thought."

These two processes working together have the most extraordinary effects upon the history of words. From generation to generation we find words going up and down in life, becoming aristocratic or vulgar, unexceptionable or disreputable. The word *genteel*, once a compliment, is now almost an insult. *Churl*, *villain*, and *boor*, all originally meant merely *countryman*. A *knave* was simply a *boy;* a *caitiff* was a *prisoner of war;* a *rascal*, a *lean deer*. On the other hand, many scientific terms, particularly physiological, which would have been unmentionable in Queen Victoria's time, are now commonplaces. Mr. Bernard Shaw's *Pygmalion* is an amusing comedy built up about the indiscreet utterance of a word of obscure associations which has long been taboo in British society, because it is commonly used in swearing by the most vulgar people, although no one knows clearly its origin or its present meaning.

Although the English language possesses more than 450,000 words, it would be impossible to find two that are exactly the same in value, however near they may approach each other in meaning. They may descend from

the same ancestor, as *sure*, *secure; fragile*, *frail; dignity*, *dainty; curb*, *curve; tavern*, *tabernacle;* but they have grown so far apart that they no longer have the same meanings.

They may have different ancestors, and yet seem at first glance identical in meaning, as *assure*, *affirm*, *certify*, *aver*, *asseverate*, *protest;* but a little work with the dictionary or with careful writers shows that each has its own place and its own associates.

They may be derived from words of the same meaning in different languages; but when you put them together, their meanings are seen to be wide apart, thus: *wretch* and *miser; fight* and *debate; nightly* and *nocturnal; run across* and *occur; solar* and *sunny; town* and *villa.*

The good writer cultivates words and cherishes them; he knows that he cannot have too many. He may at any moment need one more than he has. Barrie in his *Sentimental Tommy* tells how Tommy—who was an undeveloped literary genius—lost a prize for a composition because he failed to finish his paper; and he failed to finish his paper because he stopped to find the only right Scotch word for "a certain considerable number of people." Afterward it came to him: a *hantle* of folk.

Sources of Words. The most important source of words for a writer is his own life. If you would write well, you must establish a vital connection between what you say and how you live. Your words must grow out of the technique of your trade, the terms of your profession, the natural features of your environment, the idiom of your neighbors, the intimacies of your home life, the idiosyncrasies of your temperament. All your figures of speech, if they are drawn from these sources, will have something of the effect that first-hand association with the thing itself always gives to language. If you try to get away from the reality of your own experience, on the ground that it is

commonplace—not "literary" enough—you immediately deal with things at secondhand and become less effective.

But the stock of ideas and words supplied by the ordinary experiences of daily life is rarely an adequate equipment for a speaker or writer. It must be increased by drafts upon the stores of those whose experience has been wider and deeper and whose skill in expression is correspondingly greater. The opportunity to hear such persons speak, whether formally or informally, should be eagerly seized and their speech carefully studied for new ideas, for new and useful words, and for especially clear and exact phrasing of ideas new or old. Opportunities of this sort will for most of us be comparatively infrequent. They can and should be supplemented by contact with such persons through their published writings, for these are always accessible in sufficient quantity, and it is not difficult to find and choose the best.

But if you attempt on the basis of reading alone to use these words yourself, you will be doing the very thing that leads to false fine writing; you will be using words that to you are purely literary. To avoid doing this, you must make them your own before you attempt to use them. This you can do in two ways: (1) by studying them—not merely looking them up—in a good dictionary, until you feel that you know their implications and suggestive value; and (2) by adopting them into your own family of familiar words and trying them out—seeing how they get along together. In this way you will assimilate one after another, until your range may grow from a few thousands up to many thousands. This is small enough in view of the enormous number of words at our disposal.

We have already studied some ways of securing economy in the sentence. As a rule, it is safe to let a single word do all the work it can. Do not use an adverb if a verb can be

made to contain the idea of the adverb as well: *rushed* is stronger than *ran swiftly;* leaves *flickered* is more delicate than leaves *moved a little*. So, also, if the noun can be made to express or imply the meaning of the adjective, it should do so, and the adjective be reserved for cases of real modification: *green grass* is no better than *grass;* but in *emerald grass*, *sodden grass*, *rusty-brown grass*, the adjective is of real use. In general, the tendency today is to lean heavily upon the verb of action in its various forms for imagery as well as for predication. The effect of this is that our writing is more dynamic than that of a generation ago. Our pictures move, even when the subjects are nearly static, as in this bit from Stevenson:

> Clouds *coursed* over the sky in great masses: the full moon *battled* the other way, and *lit up* the snow with gleams of *flying* silver; the town *came down* the hill in a *cascade* of brown gables, *bestridden* by smooth white roofs, and *spangled* here and there with *lighted* windows.

The work of Conrad and of Kipling is also full of this dynamic quality; see the passages quoted on pp. 269, 283 ff.

To see what can be done to make sentences more effective by reducing the number of words, examine the following:

> One might judge from what I have written that the major part of my last six years has been spent in school, as to be sure a large part of it has. But much as this phase of it has meant to me and much as I have enjoyed it, it does not overshadow my interests and activities in other lines. For, although I am very enthusiastic over my school work, enjoy reading, and like domestic life, I am really an outdoor girl, and prefer walking, swimming, tennis, golf, canoeing, or in fact, almost any form of athletics.

This passage is one hundred words long. It expresses the idea that the writer had in mind, but in far too many words. It is much better when reduced to the following:

What I have written suggests that the major part of my last six years has been spent in school. Although this is true and although I am very enthusiastic over my school work, I really care more for all outdoor sports and athletics.

Three sentences have been reduced to two; one hundred words to forty-three. Nothing of importance has been left out.

Again:

Also beyond that river, further upward toward the deserts, is a great plain of gravel between the mountains; and in that plain, every day at the rising of the sun, there begin to grow small trees; and they grow till midday, bearing fruit; but no man dares take any of that fruit, for it is a thing of faërie. And after midday they decrease and enter again into the earth; so that at the setting of the sun they appear no more; and so they do every day: and that is a great marvel.	Beyond that river, toward the deserts, between the mountains, is a great plain of gravel, where every day at sunrise small trees begin to grow. They grow till midday, bearing fruit, but no man dares take any of it, for it is enchanted. After noon they go again into the earth; by sunset they have disappeared.

The ninety-four words of the first sentence have been reduced to fifty-six. Some of the archaic effect of Maundeville's *Travels*, from which the first passage was taken, has been lost, but otherwise the passage shows improvement, by use of fewer words, and avoidance of unnecessary repetitions.

Assignment 1.

1. Reduce the number of words in the following passage to as few as you think necessary:

So Sir Bedivere departed, and by the way he beheld that noble sword, that the pummel and the haft were full of precious stones; and then he said to himself, "If I throw this rich sword in the water, thereof shall never come good, but harm and loss."

And then Sir Bedivere hid Excalibur under a tree. And so as soon as he might he came again unto the king, and said he had been at the water, and had thrown the sword into the water. "What saw you there?" said the king. "Sir," he said, "I saw no thing but waves and winds."—SIR THOMAS MALORY, *Le Morte d'Arthur*.

2. Select a passage from a current magazine, and reduce the number of words in the same manner.

3. Do the same with an editorial from a daily paper.

Another good rule is: Never use a long word if a short one will do the work. In our every-day speech, few of us say "domicile" or "residence" when we mean "house" or "home"; but many inexperienced writers tend to use long words without apparent reason.

Study the following:

The deceased met his death at the hands of persons unknown.
No one knows who killed him.
The man was *incarcerated*.
The man was *jailed*.
He *misappropriated* some of the bank's money.
He *stole* some of the bank's money.

Assignment 2. In the following sentences, substitute short words for longer ones wherever you think such substitution will improve a sentence:

1. His palatial residence surmounts the hill at the head of High Street.

2. He was about to deliver him over to the machinery of justice.

3. I am under a misapprehension as to your sentiments.

4. William Jones has accepted a position as clerk at the Bon-Ton grocery.

5. She discovered a little coterie of congenial acquaintances in Paris.

6. The new tonsorial artist is succeeding splendidly.

7. The band presented a couple of selections before a hastily gathered assemblage.

8. His demise occurred just one month after he assumed the helm of government.

9. The lateness of the hour at which the melancholy intelligence was received and our own agitated and depressed feelings prevent us at this time from indulging in the comments which this unlooked-for and astounding intelligence cannot but suggest to every reflecting mind.

10. All the moral and religious forces emerge unscathed by the vitriolic attacks and slanderous political charges hurled against them and will, in the future as in the past, come unitedly to the defense, perpetuation, and promotion of the cause of good government.

Structural Ornament. Be careful not to overload your sentences; do not make their structure so complicated that they fail to read well and clearly. Examine the following:

I know that history sings of emperors, of senators and presidents, of commanders of eloquence, of industry and arms; of temples, monuments and capitols; of wars, crusades, intrigues; of forums, congresses and courts. It tells of rulers, not the ruled; of leaders, not the led. It tells of statesmen, not the mass who made them; of warriors bold, not the nameless myriads who died to build another's fame. It tells of pyramids, not the sodden serfs who built them; of palaces, not the weary hands that reared them up. It tells of captains of mighty industry, not the faces at the loom; nor yet the muscles at the anvil and the plow; not the fingers on the throttle and the brake.

This is from a speech reprinted by the *Saturday Evening Post* some years ago because of its obvious (and bad) metrical arrangement. It also shows the bad results of too much structural ornament. Its artificiality can be further demonstrated:

I know that history sings of Emperors,
of Senators and Presidents,
of commanders of eloquence,
of industry and arms;
of temples, monuments and capitols;
of wars, crusades, intrigues;
of forums, congresses and courts.

It tells of rulers, not the ruled;
of leaders, not the led.
It tells of statesmen, not the mass who made them;
of warriors bold, not the nameless myriads who died to build another's fame.
It tells of pyramids, not the sodden serfs who built them;
of palaces, not the weary hands that reared them up.
It tells of captains of
mighty industry, not the faces at the loom,
nor yet the muscles at the anvil and the plow,
not the fingers on the throttle and the brake.

Reduce this florid eloquence as much as you can without loss.

Assignment 3.

1. Find, in your own writing or in some magazine or newspaper, a passage that is overloaded with ornament. Bring it to class for a discussion about simplifying and improving it.

What has been pointed out in the passage cited does not mean that ornament is not at times justified. The works of Bacon, of Ruskin, of Pater contain much ornamented writing, but it is writing that is well done. For an example of good ornament by a recent writer, study the following:

THE POPLAR

There is a great tree in Sussex, whose cloud of thin foliage floats high in the summer air. The thrush sings in it, and blackbirds, who fill the late, decorative sunshine with a shimmer of golden sound. There the nightingale finds her green cloister; and on those branches sometimes, like a great fruit, hangs the lemon-colored Moon. In the glare of August, when all the world is faint with heat, there is always a breeze in those cool recesses, always a noise, like the noise of water, among its lightly hung leaves.

But the owner of this Tree lives in London, reading books.
—Logan Pearsall Smith, *Trivia.*

In studying it, begin by writing it as the Arnold passage on p. 83 f. is printed, placing parallel elements so that the parallelism is evident. Is the parallelism mechanical, or does it show a good deal of variety?

In writing that is too ornate, there are often too many single words used as adjectives, and too many adjectives used with one word. In the preceding passage, make two lists—one of the nouns not modified by adjectives and the other of modified nouns, like this:

Modified	*Not Modified*
great tree	Sussex
thin foliage	cloud

Is the proportion of modified nouns very great, or is there a fair balance? Where do you find more than one adjective modifying a noun?

Then make a list of all the phrases or similar expressions which strike you as unusual in word combinations. It is these which against a background of simplicity give the decorative effect. Is it overdone?

Read the passage aloud and decide whether your analysis is confirmed.

Concrete Words *vs.* Abstract. Concrete words are those which bring to our minds definite images of impressions received through the senses. Abstract words are those that express a quality apart from any particular object. *Sweetness* and *whiteness* are abstract words. Shelley's "Hymn to Intellectual Beauty" contains many such abstractions. Among them are *beauty*, *power*, *hues*, *harmonies*, *love*, *hate*, *chance*, and *mutability*. You may see that these express ideas without reference to any specific object.

But in order to show that an object possesses one of the qualities mentioned, it is necessary to describe that object concretely. In a letter from the West Indies, you might read: "The scenery here is most beautiful, full of colors

too marvelous to seem real." These abstract words give only the vaguest impression. But see how a master can present the scene by the use of concrete words:

Under a heaven of exquisitely tender blue, the whole smooth sea has a perfect luminous dove-color, the horizon being filled to a great height with greenish-golden haze,—a mist of unspeakably sweet tint, a hue that, imitated in any aquarelle, would be cried out against as an impossibility. As yet the hills are nearly all gray, the forests also inwrapping them are gray and ghostly, for the sun has but just risen above them, and vapors hang like a veil between. Then, over the glassy level of the flood, bands of purple and violet and pale blue and fluid gold begin to shoot and quiver and broaden; these are the currents of the morning, catching varying color with the deepening of the day and the lifting of the tide.—LAFCADIO HEARN, *Two Years in the French West Indies*.

Abstract words are important, however, and have their proper uses. For the conveying of general ideas, they are indispensable. But in writing about persons or things, it is much better to use concrete language—words that will suggest to your readers images of sight, hearing, taste, touch, or smell.

Assignment 4.

1. For each of the following abstract words write a brief phrase, clause, or sentence that will express the idea concretely:

Example—silliness—she giggled at the slightest provocation, or with no provocation at all.

delight	bravery
happiness	fortitude
sorrow	pain
fear	terror
anger	defeat

Specific Words *vs.* General. If you expect your writing to be exact, to tell just what you mean, you must use words that are as specific as you can make them. Your first step must be to define to yourself as sharply as possible your

idea and impression; and this definition comes only in the process of running over a list of words that almost serve the purpose until with a flash of recognition you pounce upon the right one. The difficulty with most persons lies not so much in being unable to recognize what they want, as in having too limited a vocabulary for the word to come without long questing, and in not taking time and trouble to push the search to the end. They say "a number" instead of "a hantle" (see above, p. 151).

Suppose, for example, you wish to describe a light. The happy-go-lucky writer will say "a bright light." Here, both "bright" and "light" are far too general. A "bright light" may come from the moon, a conflagration, a street lamp, an automobile.

The careful writer will search for the specific word that will closely describe the quality of brightness of this particular light. It may be

glittering	glimmering	glowing
luminous	lustrous	gleaming
glistening	yellow	shining
flaming	glaring	fiery
dazzling	flickering	blinding
burning	radiant	glistering
blazing	brilliant	sulphurous
sparkling	mellow	golden

Assignment 5. Add as many specific words as you can to the preceding list.

Is the "light"

a glow	a glimmer	a gleam
a sheen	a fire	a blaze
a ray	a shaft	a brilliancy
a flare	a flame	a conflagration
a radiance	a glitter	a flicker

Add as many specific words as you can to this list.

When Poe wished to use light in accumulating the horrors in "The Pit and the Pendulum," he defined the glimmer in the dungeon as a "sulphurous luster." Compare the impression that it gives you with that which you derive from "mellow radiance," "luminous glow," or any other combination of the listed nouns and adjectives.

In the opening to *Under the Greenwood Tree*, Hardy distinguishes the sounds of four different trees thus:

> To dwellers in a wood almost every species of tree has its voice as well as its feature. At the passing of the breeze the fir-trees moan and sob no less than they rock; the holly whistles as it battles with itself; the ash hisses amid its quiverings; the beech rustles while its flat boughs rise and fall.

So for every impression and every idea clear-cut thinking and careful observation reveal the right word.

Assignment 6. Find as many specific words as you can for each of the general words in the following list:

structure	said	book	utensil	firearm
walked	ran	journal	dark	vocation
mineral	vegetable	animal	community	laborer

Imagery. Perhaps the most important feature of successful writing is the creation of images in readers' minds. An image is a mental representation or picture. To create such a picture you must conceive the action or event and use words that will remind readers of things they have experienced. For example, do not tell your reader "Smith was angry." Such a sentence creates no image at all. Show Smith looking and behaving as a man does when he is angry, and the words will make images.

To create images appeal to the senses of your audience. Use words that will make your readers remember how things feel, look, taste, smell, or sound.

The first sentence of the following passage is a general-

ization. Observe how feeble this would be if the images that follow it were not introduced:

Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating compound interest.—CHARLES DICKENS, *Bleak House.*

Assignment 7.

1. Pick out the images in the preceding passage, and in the passages on pp. 157, 159. What figures of speech are used?
2. Express through images, the following general ideas:

hot	cold	dusty	dry	clear
dark	high	low	uncertain	difficult

Value of Words Through Association. In using words, another important point to remember is that they have particular values in relation to the experiences and emotions of your readers. For example, many years ago the word "imp" meant only a small boy; in fact, in the prayer for the English king in those days was included "that most gracious *imp*, his son, the Prince of Wales." But the meaning of the word has changed so that it could be used now only in a disparaging sense, because of its connotation, or the meaning that, through use, has become attached to it.

Many words, in themselves good, are dangerous when placed in juxtaposition with certain other words. As

someone has pointed out, the words "blooming" and "blasted" are both good in their places; but he would be a bold man who would write: "Adam led his blooming bride from their blasted Eden."

Words that have most connotative power are those in everyday use, with the exception, of course, of prepositions and conjunctions, to which no emotional feeling attaches. Such words as *friend*, *brother*, *sister*, *father*, *mother*, *home*, are rich with associations that have been gradually accumulated and are of a nature to rouse emotion.

For instance, "He returned to his residence" does not have the emotional appeal of "He went home." It is doubtful whether anyone ever had any emotions about a "residence"; on the other hand, it is an unusual person indeed to whom "home" does not convey some emotion.

Assignment 8. Make a list of words that seem particularly valuable because of their connotative power.

Word Combinations into Phrases. Phrasing is all-important. The literal sum of two words is always two; but their suggestive value may be two, or twenty, or a hundred. Take for instance, Kipling's phrasing used to describe the beginning of a flood:

> In the silence, men heard the dry yawn of water crawling over thirsty sand.

Every word in the sentence is common, even commonplace; but taken together, the words make us feel both the drought that preceded the flood, and the low noise that the Ganges made as it slowly crawled up the banks, like one of its own crocodiles.

The gift of combining common words into a group which is not the sum total of so many words, but the source of a vigorous and striking unified impression different from the mere sum of the meanings of the simple words, varies

widely in writers. While phrasing is not altogether a talent that can be acquired, the effort to find fresh and true word combinations for every idea develops increasing power of suggestion.

The first rule for phrases is: Make your own.

The second is: Make them out of your own experience.

The third is: Focus your attention on the idea, and the words will come. Never use words because they come easily, or look well, or sound well; but only because they exactly fit your idea.

In effective phrasing, figures are of great service, provided that they are not ornamental, but structural; that is, provided that your thought grows figurative without conscious effort. If a figure is deliberately added as an afterthought, it is almost sure to be an excrescence. If it is right, you will find it in the sentence before you are aware. Moreover, the chances are that it will be (1) metaphor, (2) simile, (3) metonymy, or (4) onomatopœia (expression of sense by sound, as *purr*, *rustle*, *gibber*, *clang*).

Again, you will find, if the figure has come naturally, that it is closely associated with your life-experience, very often with universal experience. The following figures are interesting partly because of their freshness and partly because of their universal appeal:

> One moment you'd see a block of houses. The next thing there was *a new street* down the middle of them. A shell had cut it clean out. Then the next shell would strip a series of roofs and send them *flying like papers in a storm*. The next again would *buckle* all the gables together *like a concertina*.—JOHN C. MCELWEEN.

Remember that it is better to use too few figures than too many, and that mixed figures make many a serious passage absurd. They are often used for humorous effect, as for instance, in the following sentence from O. Henry:

Let me tell you first about these *barnacles* that *clog the wheels* of society by *poisoning the springs* of rectitude with their *upas-like* eye. . . .

If you try to image each phase of this sentence, you will see its absurdity at once.

Good English. A distinction which it is important to see clearly is that between formal English and good English. Formal English does not admit even such contractions as *don't* for *do not*, and it tends to avoid the use even of many idioms commonly recognized as adopted into the language by the best usage. Formal English is required for certain occasions and purposes; but it is not the best English for every purpose and occasion. In a formal letter addressed to a high dignitary or in a report presented to an official or a committee, the language should be of the utmost formality. But for many occasions and purposes formality is undesirable and a more natural, easy and unpretentious style is to be preferred.

(a) *Idiom.* Each language has certain ways, peculiar to itself, of phrasing expressions. In the English of America usage is at times different from usage in England. Most English writers, for example, would use the expression *different to* instead of *different from* in such a sentence as the second one in this paragraph. German uses expressions that, literally translated, would read "How do you find yourself?" and "How goes it?" where the English say "How are you?" or "How do you do?" In French we find the expression "C'est selon" that literally translated would be "That is according," where in America we say "That depends." An expression that is making a hard struggle to become idiomatic is "The reason is *because* so-and-so." The expression has the usage even of many good writers to support it, but so far it has failed to be generally accepted as good idiomatic English because it is illogical.

In order to use idioms successfully, it is necessary to understand exactly which idiomatic expressions are recognized as good English and which must be rejected for all purposes except dialogue in which colloquialisms are used to give characterization or local color. There is no surer sign of imperfect culture and imperfect mastery of the language than the unconscious use of expressions commonly used by uneducated people. For this reason, it is wise to consult always, in cases of doubt, a list of idioms in common use but for various reasons objectionable. Such a list is given below. It should be read once and from time to time consulted on doubtful or troublesome points. If, after you have become familiar with it, you still wish to use some of the idioms which are generally condemned, it is your privilege to do so; but you will then do so in the full knowledge and understanding that you are going against the opinion of good writers and critics.

Reference List of Idioms

Above. Do not say *the above statement.*

Accordance with.

In accordance *with* (not *to*) our agreement. . . .

Agree.

James agrees *with* me.
I agree *to* your terms.
Ripe fruit agrees *with him.*

Alike. Do not use *both*:

The twins are *alike* (not *both alike*).

All right. Note that there is no such form as *alright.*

All the farther. Do not say, "This is *all the farther* I shall go." Say, "This is *as far as* I shall go."

Alternatives. Do not say *several alternatives;* the term is confined to *two* things or courses.

And. (1) Do not use *and* in place of the infinitive particle:

Try *to* (not *and*) sleep.
Come *to* (not *and*) see me.

(2) Do not use *and* where connection is made in another way:

I have a large cat (*and*) which is an angora.
He bought a piano (*and*) for which he has not paid.

Angry. Use *with* of persons, *at* only of things.

Another. Follow by *than* (not *from*):

A man of another temperament *than* Cæsar's.

As. Do not use for *that:*

I do not know *that* I can tell.
Not *that* I know of.

As to. Do not use before *how*, *where*, *when*, *whom*, *what*, or other adverbs or pronouns introducing indirect questions:

How this may be, I don't understand.
Where he is, I don't know.
Whom you mean, I cannot imagine.

At. Do not use with *where:*

Where is he? Not: Where is he *at?*

Between. Do not use for *among*. *Between* applies to persons or things taken by twos, and is followed by the objective case:

Between you and me.
Between her and him.
He divided the money *among* the three.

Blame. Do not use with *on:*

Don't blame *me* for *it*. Not: Don't *blame it on* me.

But. Do not use *but what* for *that* or *but that:*

I do not doubt *that* he will come; I don't know *but that* he did.

Cannot help. After *cannot help* use the participle, not the finite verb with *but:*

You cannot help *liking* (not *help but like*) her.

Caused by. This phrase is not a preposition:

He missed his train, *because of* (not *caused by*) the high water.

Claim. Use only to assert ownership.

Compare. Use *with* to mean *measure by; to* to express similarity:

Who compare small things *with* great?
He compared her *to* a rose.

Differ. Use *with*, when the meaning is *disagree; from* when the meaning is *be different:*

I differ *with* you on this point.
This text differs *from* the other in this respect.

Different. Use with *from*, never with *than* or *to:*

She is *different from* (not *than* or *to*) her sister.

Directly. Do not use for *as soon as:*

As soon as (not *directly*) I saw him, I knew he was an impostor.

Do and **Did.** It is usually better to repeat the verb than to use these substitutes.

Due to. Do not use for *owing to* or *because of.*

Each other. Use *each other* for two persons; *one another* for more than two.

Else. (1) Follow by *but*, not *than:*

No one *else but* (not *than*) I could have waited so long.

(2) Usage warrants the addition of *'s* to *else:*

Anybody else's (not *anybody's else*) house.

Except. Do not use for *unless.* (See *Without.*)

Do not go *unless* (not *except*) I tell you.

Former . . . latter. Avoid these words if possible, for they are often ambiguous.

Got. (1) Omit with *have* when it shows possession:

I have (not *have got*) a new hat.

(2) Use *must* instead of *have got to:*

I *must* (not *have got to*) buy some gloves.

Human. Do not use as a noun.

If. *Whether* is now preferred to *if* in an indirect question:

I do not know *whether* (not *if*) he can.

In search of. *Search for* is correct; but *in search of:*

In search *of* gold (not *for* gold).

Inside of. (1) Do not use for *within*, to express time:

Within (not *inside of*) a year I shall finish.

(2) The *of* is superfluous:

He was *inside* (not *inside of*) the limit.

Listen to: Listen *to* (not *at*) me.

Like. Do not use for *as if:*

They walked *as if* (not *like*) they were tired.

Most. Do not use for *almost.*

Myself. Do not use for *I* in a series:

Grace, Ben, and *I* (not *myself*) are going.

Neither . . . nor. Do not say: Neither he *or* I.

Nothing more nor less: It was nothing more *nor* (not *or*) less.

Number. Treat *the number* as singular; *a number* as plural.

Of. Do not use *of* for *have*, as: could *of*, would *of*, had *of*.

Of any. Do not use for *of all:*

This is the best book *of all* (not *of any*) I have read.

Off. Never add *of:*

Take your hand *off* (not *off of*) the paper.

One. Use instead of *you* for an indefinite pronoun, except in conversation and colloquial writing.

On to. Avoid if possible. Use *on*, *upon*, or *to*.

Other. No other *than*, not no other *but*.

Ought. Never use with *had*.

Over with. Omit *with*. Say: The game is *over*.

Outside of. Omit preposition. (See *Inside of*.)

Provided that. Do not use *providing:*

I shall go *provided* (not *providing*) *that* the meeting is not again postponed.

Preferable. Never use *more preferable* or *preferable than*.

Quantity. Use to mean *amount*, not *number*.

Quite a few. Avoid *quite a few*, *quite a while*, *quite a number*.

Reference. Use *with reference to*, not *in reference to*.

Regard. Use *with regard to* or *as regards*, not *with regards to*.

Respect. Use *with respect to*, not *with respect of*.

Same. Avoid *same* altogether as a pronoun.

I received your enclosure and thank you for *it* (not *the same*).

Seldom. Say: I seldom *if ever;* or I seldom *or never*.

Self. Do not use for I: My wife and *I* (not *self* and wife).

Self-confessed. A confession can be made only by oneself.

So. Do not use absolutely: It is *so* pretty!

Such a. Do not use absolutely: She is *such a* nice girl!

That. Do not use *that* for *so:*

I was *so* tired (not *that* tired) that I could not remember.

To. Do not use for *at:*

He was not *at* (not *to*) home.

Unique. Do not use if there is more than one of the kind.

Used to could. A locution worthy of study but not of use.

View to. Say: with a *view to* (not *of*) making.

Want to. Carelessly used for *ought*, *had better:*

You *had better* (not *want to*) keep out of that.

Way. Use *way*, not *ways*:

It is a long *way* (not *ways*) from here.

Were. Always use *you were*, never *you was*.

Without. Do not use for *unless*. *Without* is a preposition or an adverb, never a conjunction:

Do not go *unless* (not *without*) I bid you.

Would. *Would have* is much used vulgarly for *did not* in such expressions as, It's a wonder you *wouldn't have* seen him.

You and me. After a preposition never use *you and I*.

(b) *Colloquialisms*. Certain words that are carelessly thrown about in hurried speech creep at times into writing. Many of these are not good usage even in speech; certain others, while permissible in informal conversation, will be avoided by the conscientious writer. The dictionary offers the best means of checking up on your usage of doubtful words that may be of this type. Some of them are:

about, *for* almost
ad., *for* advertisement
advisedly, *for* intentionally
aggravate, *for* provoke or annoy
alibi, *for* defense, excuse
all the farther, all the faster, *for* as far as, as fast as
allow, *for* say, admit
allude to, *for* mention
any place, anywheres } *for* anywhere
apt, *for* likely, liable
around, *for* about
as, *for* that: I don't know as
atrocious, *for* disagreeable
authoress, *for* woman writer
average, *for* customary, ordinary, usual
awful, awfully } *for* very
badly, *for* very much
balance, *for* remainder

bank on, *for* rely on
belong, *without an object*
bogus, *for* counterfeit
bound, *for* determined
brainy, *for* intelligent
build, *for* make
bulk, *for* greater part
bunch, crowd, *for* set, group
business, *for* right

calculate, *for* think
calculated, *for* likely
can, *for* may
citizen, *for* civilian
claim, *for* assert
clever, *for* good-natured
combine, *for* combination
company, *for* visitor
complected, *for* complexioned
conclude, *for* decide
could of, may of, must of, *for* could have, etc.
couple, *for* several
critically, *for* seriously
cunning } *for* attractive or
cute } little
curious, *for* odd, singular

date, *for* engagement, appointment
declared, *for* said
demean, *for* degrade
demise, *for* death
depot, *for* station
directly, *for* immediately

edify, *for* please, entertain
elegant, *for* good
endorse, *for* approve
enthuse, *for* be enthusiastic
entitled, *for* authorized, privileged
episode, *for* occurrence
every, *for* entire, full
every place, *for* everywhere
example, *for* problem
expect, *for* suppose

fail, *as a transitive verb*
fail, *when there has been no effort*
favor, *for* resemble
feel of, *for* feel
finances, *for* wealth
first-rate, *for* well
fix, *for* repair, arrange, settle
folks, *for* family
foot the bill, *for* pay
forbears, *for* ancestors
funny, *for* strange

gent, *for* gentleman
gentleman, *for* man
gentleman friend, *for* friend
good, *for* well
gotten, *for* got
guess, *for* think, suppose, imagine

had have, had of, *for* had (*as*, If he *had of* asked me . . .)
had ought, *for* ought
handy, *for* near
heighth, *for* height
how, *for* What did you say?
human, *for* human being
hurry, *for* haste
hurt, *for* harm

idea, *for* purpose

immediately, *for* as soon as
invite, *for* invitation

kind of, *for* rather
kind of a, *for* kind of

lady, *for* woman
lady friend, *for* friend
learn, *for* teach
leave, *for* let
leave } *for* lief
lives }
lengthways, *for* lengthwise
loan, *for* lend
locate, *for* settle
lots } *for* much
lots of }

mad, *for* angry
make, *for* earn
midst, in our, *for* among us
mighty, *for* very
mind, *for* obey
minus, *for* lacking
moneyed, *for* wealthy
most, *for* almost

never, *as merely emphatic for* not
nice, *for* pleasant
nohow, *for* not at all
nowhere near, *for* not nearly

opine, *for* think
out loud, *for* aloud
overly, *for* too

pants, *for* trousers
partial to, *for* fond of
party, *for* person
photo, *for* photograph
piece, *for* short distance
plenty } *for* plentiful
a plenty }
poorly, *for* ill
posted, *for* informed
pretend, *for* profess

quite, *for* rather, very much

real, *for* very
reckon, *for* think
recommend, *for* recommendation
regular, *for* real
remember of, *for* remember
researcher, *for* investigator
rig, *for* outfit, costume
right, *for* very
right away } *for* immediately,
right off } at once
right smart, *for* a good many
run, *for* manage

say, listen, *imperative to introduce a remark*
say so, *for* consent, n.
second-handed, *for* second-hand
settle, *for* pay
shape, *for* condition
show, *for* chance
show, *for* performance
show up, *for* expose
side with, *for* agree with
sideways, *for* sidewise
sign up, *for* sign
simply, *for* really
since, *for* ago
size up, *for* estimate

smart, *for* bright, able
some, *for* somewhat
someplace, somewheres } *for* somewhere
soon, *for* willingly
sort of, *for* rather
stand for, *for* permit
start, *for* begin
state, *for* say
substantiate, *for* prove
suicided, *for* killed himself
sure, *for* surely

tasty, *for* tasteful
that there, *for* that
these kind, *for* this kind
this here, *for* this
through, *for* finished
transpire, *for* happen

unbeknown, unbeknownst, *for* unknown
unique, *for* rare

ventilate, *for* express, disclose

was had: A delightful time *was had* by all
well, *to introduce a sentence*
while, *for* whereas, because
whip, *for* defeat
whereabouts, *for* where
why, *to introduce a sentence*
worst kind, worst way } *for* very much
write up, n., *for* account of
you all, we all, who all } *meaning merely* you, we, who

Assignment 9. Watch the speech of yourself and your friends for a week; see how many colloquial expressions you can add to the list. If you doubt whether a word or phrase is a colloquialism, look it up in a good dictionary.

(c) *Slang.* Many students feel that the use of slang gives life to a paper that might otherwise be dull. If the slang word or phrase is the exact word or phrase you need, use it; but first of all make certain that you cannot equally well express your idea in good English. It is true that an occasional slang expression gets at the heart of the thought better than good English does; but it is equally true that in nine hundred and ninety-eight cases out of a thousand good English is the better medium.

No better test of this can be made than to study some of the most journalistic short stories of O. Henry—stories written twenty years ago, and full of the slang current at that time.

One story of O. Henry's is based upon the slang expres-

sion "I'm trying to be fly"; it is almost a certainty that few people now understand exactly what the expression means.

Other examples from stories by the same writer:

gets back home with the goods; fixed his clock; we got thick; took up that line; he had a pipe that the first inhabitants; arrived on stilts; a poor skeezicks that's got nothing to eat but an onion; I've had it handed to me in the neck; cut the onion out instead of slicing it in; loosen up and fall into line.

Nothing appears more cheap and tawdry than slang that is out of date. The writer who lacks the genius of O. Henry should be even more careful with respect to his use of the ephemeral argot that takes the place of good language in current speech and writing.

Assignment 10.

1. Make a list of slang expressions current among your friends. Try to put these expressions into good English. Determine which is the more forceful, the slang or the more usual speech.

2. Read one or two of George Ade's "Fables in Slang," to be found in the *Cosmopolitan* of ten or twelve years ago. How many of the expressions used in these articles are still current?

(d) *Hackneyed Expressions.* Hackneyed expressions are words or phrases that have been used so much in describing certain feelings or situations that they have lost all freshness, and consequently have little value. Constant use of them indicates that the user is mentally lazy, that he is unwilling to take the time to seek the right word that he needs. In a class asked to write an impromptu paper about a rainy day, of twenty-five students twenty-three wrote that "the rain was coming down in sheets"; the two others said that "the rain fell in torrents." The reader of these papers could hardly be blamed for wanting to give a hearty cheer on finding in a novel a short

time later the good descriptive phrase, "the rain came bucketing down.'

It would take much more space than is available in any book of this sort to collect even a small proportion of such expressions. But you can test your own phrases by asking yourself which of them seem familiar, as if you have read or heard them before. By rejecting these and substituting different word combinations, you will gain an agreeable freshness.

Below is given a list of some of the hackneyed expressions that offend most frequently. Be careful to avoid using them.

abreast of the times
acid test
acme of style
along these lines
architect of his fortunes
ardent admirer
artistic temperament
at one fell swoop

bated breath
bathed in tears
beggars all description
better half
better late than never
borne in triumph
bloom of youth
bosom of Mother Nature
bosom of the deep
bountiful repast
brilliant career
budding genius
busy as a bee

cakes and ale
canopy of heaven
captain of industry
checkered career
close to nature
community of interests
connubial bliss
consensus of opinion
conspicuous by his absence
cottage (or village) nestled
coverlet of snow
culinary purposes
cup that cheers
Cupid's bow
Cupid's snare

dastardly deed
dazzling prospect
deadly earnest
deafening roar
depth of winter
depths of despair
devouring element
dews of heaven
dim religious light
discreet silence
distance lends enchantment
dogs of war
dominant issue

doomed to disappointment
doting parent
downy couch
dull thud

epistolary effort
epoch-making discovery
equal to the occasion
evolutionary process

fair sex
familiar landmark
fateful day
fatted calf
feathery snow
feverish haste
festive board
fleecy clouds
fiber of his being
field of endeavor
finger of destiny
fond parent
force of circumstances
fragrant woods
fulsome praise

galore
genuine impression
gleaming spires
glowing cheeks
green with envy
good-wife
gruesome experience

happy pair
harked back
heartfelt thanks
heart of nature
heart's content
heavenly day
hide modestly
horny-handed son of toil
hotly contested
howling of the winds
humble friends

immortal bard
impenetrable mystery
infinite sorrow
in great profusion
in the public eye
inviting dalliance
iron constitution
irony of fate

lamp of memory
last analysis
last but not least
last sad rites
light of his eyes
limpid stream
lavish profusion
liquid depths
long-felt want
loom of fate
lure of the land

manly form
mere song
method in his madness
mirrored in her eyes
misguided individual
mob psychology
modest requirements
monarch of all he surveys
more easily imagined than described
more forcible than polite
myriad lights

nefarious occupation
nipped in the bud

oceans of time
of the earth earthy
old Father Time
old Sol
old-world chivalry
open sesame
orb of day
own vine and fig-tree

pageantry of life
paramount issue
passed away
passing show
paths of rectitude
Patience on a monument
perfectly splendid
persistent rumor
personal magnetism
picturesque scene
plunged in gloom
poetic justice
poor but proud
powers that be
primrose path
profound silence
promising future
proud possessor
purple patches

quivered with excitement

ravishing beauty
replete with interest
ripple of girlish laughter
rippling water
ruling passion
rude habitation

sadder but wiser
sallied forth
single blessedness
sequestered corner
sea of faces
sea of life
self-made man
shackles of ignorance
shady nooks
ship of state
shining orb
shuttle of fate
sickening thud
silence is golden
silence reigned supreme
silvery locks
simple life
skeleton in the closet
snow-capped peaks
snowy blossoms
social consciousness
social uplift
soul of honor
starry eyes
struggle for existence
student body
sunny South
sun smites remorselessly
superhuman efforts
sweet girl graduate
sweets to the sweet
swift as thought

thunderous applause
too full for utterance
toothsome viands

unearned increment
untoward incident

vale of tears
vast concourse
velvety grass
venture a suggestion

walk of life
watery grave

weaker vessel
wends his way
when my ship comes in
whited sepulchres
worm i' the bud
wrapped in mystery
wrought sad havoc

Assignment 11.

1. Test your range of color distinctions by listing all the shades of green that you can think of; of red; of purple; of yellow; of blue; of black; of white. While you are doing this, note and bring to class for discussion any passages in which you observe particular accuracy and suggestiveness in the use of color words.

2. Name things to which each of the following adjectives may be suitably applied: big; large; tall; high; huge; immense; bulky; enormous; gigantic; titanic; colossal; and any other words denoting size that occur to you.

3. What image, if any, presents itself to you with each of the following words: slimy; matted; flabby; flimsy; gritty; moist; furry; musty; scraggy?

4. Make as long a list as you can of onomatopoetic words, such as squash, squelch, etc. Quote any passages that you find in which they are used successfully.

5. With a dictionary establish a connection between the following groups of words: sole, solitary, sullen; thrill, nostril; pathos, passion, passive; hussy, husband.

6. Write a 300-word paper on the origin of the names of such things as: furniture; articles of dress; precious stones; vehicles.

7. Find the Anglo-Saxon equivalent for each of the following words and explain the differences in value: vivacious; identical; edifice; annihilate; rigid; eccentric; emaciated; corpulent; endeavor; commerce; fragrant; mendacious; acute; drama; instruct; veracious; transgression; tribulation; prevarication; reticulation; morbid; osseous.

8. Explain the origin of the figures in the following: bias; bowl over; parry; thrust; fence; hazard; crestfallen; bandy; run counter; lose track of; hit or miss; within an ace of; disaster; aspect; predominant; influence; humorous.

9. Write a paper of 300 words on common words derived from names. Use the following to begin with; extend the list as much as you can: cereal; phaëton; epicurean; stoical; sardonic; tantalize; cyclopean; jovial; mercurial; hector; saturnine; colossal; volt; watt; ohm; mackintosh; sandwich.

10. Study the following quotations for their suggestive phrasing; use the dictionary when necessary, and study with special care the italicized words and phrases:

"There is one day when all things are tired, and the very smells, as they drift on the heavy air, are *old and used.* One cannot explain this, but it feels so. Then there is another day—to the eye nothing whatever has changed—when all the smells are new and delightful, and the whiskers of the Jungle People *quiver* to their roots, and winter hair comes away from their sides in *long, draggled locks.* Then perhaps a little rain falls, and all the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep *hum.* That is the noise of the spring—a *vibrating boom* which is neither bees nor falling water, nor the wind in the tree-tops, but the *purring of the warm, happy world.*"—RUDYARD KIPLING, "The Spring Running."

"The cemetery of St. John had taken its own share of the snow. All the graves were *decently* covered; tall white housetops stood *around in grave array; worthy burghers* were long ago in bed, *benightcapped like their domiciles;* there was no light in all the neighborhood but a little *peep* from a lamp that hung swinging in the church choir, and *tossed the shadows* to and fro in time to its *oscillations.* The clock was *hard on ten* when the patrol went by with halberds and a lantern, *beating their hands;* and they saw nothing suspicious about the cemetery of St. John."—R. L. STEVENSON, "A Lodging for the Night."

"A great silent bird, with soft brown plumage, *whirred* across our path, pausing an instant as though to peep, then disappearing with a *muted* sound into an eddy of the wind it made. The big trees hid it. It was an owl. The same moment I heard a rush of *liquid* song come pouring through the forest with a *gush* of almost human notes, and a pair of *glossy wings flashed* past us, *swerving* upwards to find the open sky—*blue-black, pointed wings.*"—ALGERNON BLACKWOOD, *A Prisoner in Fairyland.*

"The words referred to a broad, round-shouldered, *one-sided* old fellow in mourning, coming comically *ambling* toward the corner, dressed in a pea overcoat, and carrying a large stick. He wore thick shoes, and thick leather gaiters, and thick gloves like a hedger's. Both as to his dress and as to himself, he was of an *overlapping*, *rhinoceros* build, with *folds* in his cheeks, and his forehead, and his eyelids, and his lips, and his ears; but with bright, eager, *childishly inquiring*, gray eyes, under his ragged eyebrows and broad-brimmed hat."—CHARLES DICKENS, *Our Mutual Friend.*

CHAPTER VIII

THE USE OF BOOKS

The Use of the Library. There are two ways in which the intellectual treasury of men can be enriched by emotional associations: one is by experience of life; the other, by experience of literature and of art in all its forms. It is because of this power to contribute richly to the mental life where actual experience is limited or entirely impossible, that literature—and with it should be associated art—is preëminently worth while among studies. Wherever any considerable number of books is brought together, you are sure to find among them a sufficient number of the great books of the world to make that library a source of inspiration and guidance to you if you will use it properly.

There are two profitable things to do with a library. One is to browse; that is, to pick up the books that attract your eye, to read in them as long as you are interested, and to drop them when your curiosity is satisfied. In this way you will find the things that belong to you; you will gradually assimilate a multitude of impressions and ideas, of experiences that have been lived and phrased by other men; and all these will grow into and form a part of your personality. The second use to be made of a library is to control its resources. To do this you must train yourself so that you can tell very quickly whether or not it contains what you wish to know about a particular subject, so that, without waste of time and energy, you can collect and organize such material as it has to give.

These two ways of reading are diametrically opposed yet supplementary to each other. In browsing you give the freest possible play to your own tastes and interests, and are governed by no laws but those of chance or the association of ideas; but in gaining control of the resources of a library you must subordinate your personal inclinations to impersonal system, or you will fail. It has been found by long experience that there is one best way to master a library; and this way you must learn and practice if you would ever feel otherwise than helpless in the presence of a large number of books.

In browsing you must go to the shelves in order that one book may suggest another; but it is obvious that you would never get full and accurate information in this casual way. For the gathering of facts you must use a different method.

The best general rule in reading for information is to skip all that does not concern your purpose; and to digest the remainder. It is no more desirable that you should try to remember every idea in a chapter or on a page than that you should try to eat every article of food set before you on a table. You take merely what you need and wish; and this you digest and assimilate. If you begin to read for information, as many conscientious students do, with the idea that you must give some attention to every one of the four hundred words on a page, and every one of the ten thousand words in a chapter, you will soon find that you have not enough attention to go round. The result of an hour or two of this process will be nothing but mental fatigue and a confused blur of impressions that fade with the effort to reproduce them.

The situation is rather this. You are not reading for information in general; you are reading to find a particular fact or group of facts. Consequently, your mind should

pass lightly over all that is not germane to its search, and swoop like a hungry hawk upon everything on any page that is associated with the quest in hand.

In such reading as this there is a distinct art—the art not so much of skipping what is irrelevant, though that is involved, as the art of hunting for what you need. In this process your attention is necessarily divided: it must hold steadily before it the object of the reading, and it must be perpetually alert, as the eye moves down the page and from page to page, to grasp every sentence that contributes to this end, and to neglect all others; to gather from various sources detailed information about some particular phase of a large subject; or, it may be, to get the main points in a sequence from a long and complex discussion.

You may, for instance, read here and there about early attempts in aviation, or try to follow the main outlines of an article on different types of airplanes. In the first case, the danger is that the attention will wander from the quest into interesting byways, and neglect to come back to the point; that is, that your method of reading may insensibly change into the browsing process. In this there is no harm except that you may not get what you are seeking. To obviate this trouble, a simple plan is to note on a card the subject that you are looking for, and to keep this card in so prominent a position that even if you are led astray for a time by the interest of other subjects, you do not forget to come back to the point. In the second case, where you are trying to assimilate a sequence of facts, it is a good plan to keep the sequence before you by jotting down on cards—one point on a card—each heading that is given in the text as page heading, paragraph heading, or side note, or that suggests itself to your mind as summing up a considerable portion of matter. By making these cards as you read, you will do much toward fixing in

your mind the most important parts of the printed matter you are studying.

Your chief difficulty at first will be to pass over everything that is not wanted, and to miss nothing that is wanted. To do this you must train yourself in two ways: to read by phrases, rather than by words; and to see at a glance whether a page contains material for your purpose.

To read by phrases instead of words, you must increase your speed in the mechanical process of reading—of passing the eyes over the words. The best way to do this is to time yourself. How rapidly can you read a page of a novel without consciously skipping a word? Make tests and compare notes. Whatever your speed is, the chances are that it can be increased. A page a minute is a very moderate rate of reading. You should not stop short of this. The effect of increasing your rate of speed will be to make you grasp more and more words as a unit; and you will, with the aid of punctuation, keep together those that function together in the sentence.

To recognize at a glance whether or not a page contains material that belongs to your present purpose in reading is a somewhat different process. It involves first a hasty sweep of the whole page, to see whether there are headlines or side notes which sum up its content. If so, the practiced reader knows at once whether to stop or to go on. If no such guides are present, he can usually tell from the opening of a paragraph whether or not it is likely to contain anything to the point. Men who consult many books find it unnecessary even to read sentences in order to know what is on the page as a whole: the words that embody the chief ideas jump up, as it were, to meet their attention; these ideas are at once tested in the light of what is already familiar, and dropped or absorbed, as the case may require. In this way the skilled reader may often learn in a few

moments whether pages or even chapters of a book, which according to the table of contents and the index concern the subject in hand, have really anything to contribute to his knowledge or not.

At first, of course, you will make many mistakes: you will skip the wrong things; you will miss many points. To return to the figure of the hawk, your mind may go hungry at first because it swoops on stones, mistaking them for food; but this is better than trying to eat everything in sight and so acquiring a permanent mental indigestion and an enduring nausea for reading in all its forms.

Unless you learn to read rapidly and by phrase-units, and unless you acquire the habit of instantaneous recognition of what is new and to your purpose in a great mass of facts, your mind will move after the fashion of the squirrel running round the cylinder in his cage. You may become very familiar with what you do know; but you will never know much.

An important practical question in connection with library work is: "How long shall it be continued without interruption?" The answer to this depends upon the individual; but it will be determined by answering a further question: "How long can I concentrate?" Concentration means focusing upon the work in hand the full power of the mind, so that it is absolutely inattentive to everything outside. Half an hour of active focusing upon a book is worth half a day of turning pages and merely gleaning ideas as they force themselves upon the attention. The way to get results in library work is to focus as long as you can—that is, until your attention begins to wander—and then to interrupt or change your work for a few moments until your mind recovers its elasticity. As concentration is aided by getting the right physical conditions, a quiet corner, an upright posture, elbow room, and proper

materials for note-taking, so the necessary relief between periods of concentration is secured often merely by rising to get another book, or to consult the catalogue, or to take a breath of air. The results of alternating periods of working at your best with moments of relief are incomparably better than long hours of steady sitting over books.

Assignment 1. Prepare notes for class discussion on your own reading habits and ways in which you think they might be improved.

The Value of Reading Aloud. As long as your reading remains a purely mental process, you are likely to get only half or a quarter or one-tenth of the content of a page, or even to do no more than skim off an idea or a word as you go; and when you turn the leaf, you yourself will perhaps be unaware how much or how little you have grasped. Have you not had the experience, at some time when your mind was perplexed or troubled, of suddenly becoming aware that you had not an idea of what you had been reading? Your eye had been following word after word, but your mind had been busy with its own problems.

In reading aloud such abstraction is impossible. The mind has to be focused upon the problems of pronunciation, the relation of word to word, of phrase to phrase, of sentence to sentence. Especially will this be true when you are reading to someone else. Then the mind must be alert every moment, not only to deal adequately with the mechanical problems of utterance, but also—and even more—to interpret for the listener the meaning behind the words.

Moreover, there are certain qualities of style that cannot be adequately realized except through the medium of the voice. These are especially tone-color and rhythm.

By tone-color we mean the combinations of sound used

to make the word-expression conform to the ideas in beauty, harshness, rapidity, or dignity, or even to make the sound of the word actually present to the ear the thing it represents:

> A grim chuckle followed the suggestion, and the soft *wheep, wheep* of unscabbarded knives followed the chuckling.—KIPLING.

But even when the words do not actually try to represent the sound, they may suggest it, as in the following lines of Swinburne the song of the swallow is suggested:

> O swallow, sister, O fair swift swallow

and

> Sister, my sister, O fleet sweet swallow.

So the rhythm of a phrase, of a sentence, of a paragraph, is sometimes discovered to be good or bad only when the passage is read aloud. There is no surer or swifter test of quality in writing than that of reading aloud; it shows—and shows up—in a moment, beauties and faults that may escape silent reading many times. The following sentence, read silently, may seem to you dull; it contains an abstract idea presented without vividness or color. But if you read it aloud slowly several times, you will come to see that it has a beauty of its own, due almost entirely to the rhythm with which it moves; and that this rhythm is in itself an aid in conveying the idea:

> Free-heartedness, and graciousness, and undisturbed trust, and requited love, and the sight of the peace of others, and the ministry to their pain;—these, and the blue sky above you, and the sweet waters and flowers of the earth beneath; and mysteries and presences, innumerable, of living things,—these may yet be here your riches; untormenting and divine; serviceable for the life that now is; nor, it may be, without promise of that which is to come.—JOHN RUSKIN, *A Crown of Wild Olives*.

In the next four sentences, the idea in each case is concrete;

but when you read them aloud, you feel as if you were bumping along a rutty country road:

Andy Gordon was for all his years a weaver in the mills at Glastonbury; just an ordinary human stick or stone, as you might call it, doing his mechanical work at the machine like a machine—until one day he drew his pay, before you could say Jack Robinson, and started off walking anywhere.

A blue-jay, in a cracked crescendo, was attacking the established order of things among birds.

Rosa had died on her knees in the nunnery at the exact time he stabbed yonder picture.

The newspapers, chronicling Thorold's appointment briefly, were heavy with harbingering of the funeral procession of the boy who had fallen a fortnight before in the American navy's attack upon Vera Cruz.

These sentences were taken almost at random from good modern writers. Reading them aloud shows up many other faults besides defective rhythm. Note, for instance, in the first, the jingle

Until one day
He drew his pay.

In the second, note the harshness of "cracked crescendo" and "established order." In the third, note the alliteration "on her k*n*ees in the *n*unnery"; and the jingle of "yond*e*r pict*u*re." In the last, note the elephantine "chronicling . . . harbingering of the funeral procession"; and the succession of jerks in the last clause: "who had fallen—a fortnight before—in the American navy's attack —upon Vera Cruz."

Compare with the above, for rhythm alone, the following sentences:

She made no sign when Holden entered, because the human soul is a very lonely thing and, when it is getting ready to go away, hides itself in a misty borderland where the living may not follow.—Rudyard Kipling, "Without Benefit of Clergy."

Footsteps and signs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of the water in the pipes.—R. L. Stevenson, "Markheim."

Reading aloud, then, is a test of prose as of poetry, but only when it is well done. Under ideal conditions the mechanical difficulties have entirely disappeared, and reader and listener form a partnership for recreating in imagination what the writer's imagination has put into the visible words.

Now mechanical difficulties are actual barriers in the way of this constructive work. The reader who mispronounces words, who stumbles as to the ends of sentences and clauses, and has to go back and repeat, in order to give the proper intonation for the close, diverts his listener's attention from the meaning of what he is trying to read to his own struggles; and interest in the subject-matter is replaced by sympathy for his efforts, or by the wish that he would stop.

These difficulties can be overcome. The habitual use of the dictionary in cases of doubtful pronunciation will soon give a reasonable sense of security in this respect; and the habit of sending part of the attention forward toward the end of the sentence while the other part is engaged with the beginning—of keeping the eyes a little ahead of the voice, as it were—will gradually eliminate stumbling. Until this balance of attention between what you are reading and what you are going to read has been attained, it is a good plan to read slowly—even to pause between sentences long enough for the eyes to take a hasty run ahead to prepare the voice and mind for what is coming.

But mechanical obstacles to successful interpretation do not stop here. There are other difficulties which are not

so easily overcome, because they grow out of the defects of our speech habits. They have become so much a part of us that even when they are pointed out to us and we recognize them and desire to amend, the process of establishing better habits is necessarily slow.

These defects concern enunciation, intonation, and voice production. Because of various climatic and racial and other conditions, into which it is unnecessary to enter here, we Americans have careless speech habits. There are few homes in which English is spoken with any consciousness of its beautiful qualities, or with any consideration of its sound combinations as such; there are probably fewer in which there is any thought given to values of intonation and to voice production. People who speak well do so more by happy accident of birth and circumstances than by reason of any effort on the part of their parents. Whatever the lower schools have done here and there to correct speech habits, the fact remains that most young people today do not speak well; and—what is worse—they do not know that they do not speak well. Under such circumstances, it seems worth while to point out some of the commonest defects, and to suggest as a partial remedy practice under right conditions in reading aloud.

Although it is impossible within the limits of this book to enter into the problems of voice production, intonation, and enunciation, this much may be said: A discordant voice, an unpleasant intonation, or a defective utterance is more often due to ignorance and inattention than to physical limitations. Consequently, the mere awakening of attention to the need for improvement is often the beginning of improvement. If your voice is too loud or too weak or too shrill or too husky, the mere effort to make it softer or louder or lower or clearer will produce some result; and persistent effort in this direction will bring

about a permanent change—if you begin now before the speech habits are set. Most people who talk with a nasal twang are quite unaware of the fact; to become aware of it is to take the first step to get rid of it, as a little experiment will soon show you. If you talk too rapidly and indistinctly, focusing the attention on the utterance of each sound will be corrective; if you drawl, mere speeding up will give a sharper definition of each sound. In a word, attention turned to the defect so that it is clearly realized, and stress laid on the opposite quality until balance is established are very simple remedies, which can work great changes in objectionable habits of speech. In the application of both remedies, the frankest criticism of instructors, friends, parents, or anyone else qualified to judge is absolutely essential, both for the initial recognition of the difficulty and for the establishment of better habits.

Most of all is it important to get rid of the idea that it does not matter how you speak. A bad voice, poor enunciation, careless intonation, handicap one scarcely less than bad manners and ignorance of social customs. They do so, partly by creating prejudice against the speaker, and partly by making him feel vaguely awkward and ill at ease among refined and cultivated people.

The sum of the whole matter is that if you wish your use of spoken English to be fully effective, you cannot begin too soon to consider your faults of utterance, or strive too earnestly to overcome them. You will find from contact with the world that the man who not merely has something to say but also can say it unusually well has in himself a source of great power.

The following poem requires no dramatic effort, no elocution; the more simply it is given, the more it will appeal. It needs only to be read with a sense of the values

of sound, that is, with clear and correct utterance of every sound that is intended to be pronounced, whether this occurs in an accented or in an unaccented syllable, without slurring over or running together of sounds or syllables, and with pauses where they belong. Practice reading it aloud to find out your own defects.

INVICTUS

Out of the night that covers me,
  Black as the Pit from pole to pole,
I thank whatever gods may be
  For my unconquerable soul.

In the fell clutch of circumstance
  I have not winced nor cried aloud.
Under the bludgeonings of chance
  My head is bloody, but unbowed.

Beyond this place of wrath and tears
  Looms but the Horror of the shade,
And yet the menace of the years
  Finds, and shall find, me unafraid.

It matters not how strait the gate,
  How charged with punishments the scroll,
I am the master of my fate:
  I am the captain of my soul.

—W. E. Henley.

Assignment 2.

1. Write a character sketch, of about 150 words, telling what kind of man you think W. E. Henley, the writer of the poem, must be. After you have done this, look up Henley's life in the *Dictionary of National Biography* or some other convenient work, and see how many of your conclusions are justified.

2. Account for the use of short, in some instances almost harsh, words in this poem.

3. Why are the words Pit and Horror capitalized? Are there any other words in the poem that might be capitalized effectively?

4. From what are the allusions "strait the gate" and "charged with punishments the scroll" probably derived?

5. Does the style of the poem seem to you suited to the nature of its content? Can you choose among the following adjectives any that seem to you to sum up best the qualities of the poem? If not, find the right adjectives: *simple; audacious; sincere; pensive; austere; musical; atmospheric; passionate; suggestive; elusive; pictorial; graceful; haunting; commonplace; unassuming.*

6. Bring to class a short poem that seems to you good enough for reading and discussion. Do not be satisfied until you have found a poem that really appeals to you; and do not be disturbed if, after class discussion, you are obliged to change your mind about it—that is, if you find it will not bear examination.

7. Write a paper on one of the following topics:

How I Discovered My Favorite Poet
What Poetry Means to Me
What Should a Freshman Know About Poetry?
Is Verse Writing of Value for Training in English?

PART II

CHAPTER I

METHODS AND FORMS OF WRITING

How Methods Are Combined. The fundamental purpose of all writing, as of all speech, is the expression of some aspect of experience or of truth. As a child you were content to tell what happened, and how it looked when it happened; this you did by the process of narration mixed with description. But very soon you went beyond this: you desired to explain how things were done, why things were as they were, how you felt about them; you began to use exposition. And when your presentation of truth was challenged, you began to defend it, using the process of argument.

Your purpose may be to tell a story—nothing more; but as soon as you begin to do this, you find yourself doing more. You cannot use more than a few words before you begin to describe and to explain:

"He walked down the street" is pure narrative.

"He walked *quickly* down the *shabby* street" contains two descriptive words.

"He walked quickly—*as poor clerks always do*—down the shabby street *where he had always lived*" contains two expository clauses.

The truth is that these processes of expression are so intertwined in all our utterance that it is only by a deliberate effort of analysis that we separate them at all. On the other hand, in every piece of writing one process is dominant and the others are subsidiary; and this dominance is quite independent of the purpose of the writing. This becomes clear from observing a few cases:

Kipling's "Rikki-Tikki-Tavi" is the story of a mongoose who killed two cobras and saved the lives of a family. But the story is developed by a series of expositions of the habits of the mongoose, the cobra, the tailor-bird, and the rat, who are the characters. And this exposition is helped out at every step by description.

"Toomai of the Elephants," on the other hand, which is the story of a little boy who witnessed the nocturnal dance of elephants in the jungle, is from the very nature of the subject, almost entirely description.

Stevenson's "The Sire de Malétroit's Door," which tells how by reason of mistaken identity a man is forced to choose between marriage with an unknown woman and immediate death, is predominantly narrative; but his "A Lodging for the Night," which tells how the poet and thief François Villon receives shelter and food from an old soldier, although it leans heavily upon description, is fundamentally an argument as to what honor is.

So also in novels we find that narration is sometimes an end in itself, sometimes a mere means to serve a further purpose. Stevenson's *Kidnapped* and Hardy's *Under the Greenwood Tree* are alike in that both are developed largely by means of description; but the purpose of *Kidnapped* is purely narrative—adventures are told for their own sake; while the purpose of *Under the Greenwood Tree* is primarily expository—an interpretation of the life of the country people of Wessex. In many of Dickens's novels, the narrative is a mere cloak for the presentation of argument: *Bleak House*, for example, is an indirect argument that the abuses of the Court of Chancery should be reformed.

The essay is fundamentally expository in its purpose; but studies of nature and character depend much upon description, and are frequently strung on a thread of narrative; and an essay of any type is likely to drift into argument at any moment—as soon as the opinion expounded is open to challenge.

Thus far we have been speaking of creative writing—literature. But in the scientific expression of truth we find these four processes scarcely less intertwined. It is true that here the fundamental purpose is always exposition or argument: exposition of accepted truth; argument

for or against aspects of truth not generally recognized. It is also true that in pure mathematics, logic, and metaphysics, the presentation of material is entirely by the process of reasoning; but the moment that the sciences come to deal with the objective world, we find them depending upon observation, which involves description, and upon experiment, which involves narration. From these two methods as bases they proceed to exposition. History for children is simplified to almost pure narration; geography, to almost pure description; but history and geography for mature minds are fundamentally exposition, with a large element of narration and description still included, and no little argument superimposed.

If, now, it is clear that these four processes are continually found in all sorts of combinations, that each in turn may be a purpose in itself and may subserve the purpose of another, you will see that in order to use them intelligently in your writing you must first study each method separately; and then study the various ways of combining them in different forms, as story, essay, article, and so on.

How Different Forms of Writing Have Developed. The various technical processes have in the course of time gradually crystallized into certain forms of writing, each of which is a composite of two or more of them. The fundamental distinction is naturally between prose and verse, although there are forms—notably the drama—written in either or in both together. Before writing was invented, all efforts to express fact or emotion, outside the give and take of conversation, were in verse. Then meter was a necessary device to aid the memory. Thus began the tribal song—the crude expression of a common emotion; the ballad—the short story of primitive times, often with emotional comment in the form of a refrain; the epic—the

primitive historical novel; and the drama—the impersonation of tribal history for religious ends.

Long after writing was invented, prose, originally the unrhythmical language of daily life, came to be cultivated as a form of expression, but only by the few, men who felt that to reflect upon and interpret experience was as necessary as to present it. The great mass of popular literature continued to be composed in verse and to be handed down orally from generation to generation long after prose had come into common use for certain classes of writing.

Gradually, however, stories and homilies, which had been written in verse for convenience of memorizing, came to be written in prose. As printing developed, books became cheaper and more numerous until the idea of periodical publication was reached. With the chapbook of popular fiction and the political pamphlet came the idea of the newspaper, and the development of the informal and critical essay. It was not until the nineteenth century that the short story came to be recognized as a definite literary form, and much of its development has taken place in our own time.

Today, journalism is one of the dominant forces in life. It affects all forms of writing; and as a part of its general scheme of educating the masses, it has brought into existence the popular informative article. How far its pressure upon literature is advantageous, how far deleterious, is not yet clear; but the pressure exists.

The journalistic tone of all writing today emphasizes the further fact that literature has become in its purpose almost entirely expository. Primitive races, like children, love stories for their own sake; poets yield to the delights of description; the pioneers of thinking must use argument; but the great mass of writing produced today aims to interpret experience. The popular article explains fact; the

short story rarely confines itself to plot—it studies theme and character; the essay interprets Nature and human nature; the criticism expounds literature, art, and music.

The Use of Models. The best—indeed, the only—way to obtain mastery of different forms and methods is the intelligent use of models. This plan was hit upon by that ingenious thinker, Benjamin Franklin, at the mature age of eleven. He says:

> I thought the writing (in the *Spectator*) excellent and wished, if possible, to imitate it. With this view I took some of the papers, and, making short hints of the sentiment in each sentence, laid them by for a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. . . . I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts.

Stevenson's method was frankly imitative, and he justified it thus:

> Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful and always unsuccessful, but at least in these vain bouts, I got some practice in rhythm, and the coördination of parts.
>
> That, like it or not, is the way to learn to write; whether I have profited or not, that is the way.
>
> And it is the great point of these imitations that there still shines beyond the student's reach his inimitable model. Let him try as he please, he is sure of failure; and it is a very old and a very true saying that failure is the only highroad to success. . . .

Much more to the same effect he writes in the essay called "A College Magazine" in *Memories and Portraits*.

Both Franklin's method and Stevenson's are justified by their results. But even if you do not feel equal to the eternal experimentation that makes great artists, or care to attempt to write like Shaw one day and Chesterton the next, you can make intelligent use of good models simply by reading them with a view to discovering the sources of their success; and when you discover a good way of saying something, you are free to use it and to improve upon it—upon three conditions:

One condition is that you should never borrow new and striking phrases without the use of quotation marks to show that they are borrowed. If you do, you are guilty of plagiarism—in plain words, stealing. And literary stealing is, if anything, worse than material stealing—there is never an excuse for it.

The second is, that you should never stop with imitation of the method of one author; you should use many, in order to counterbalance and to counteract the effect of each. If you imitate one, your work is likely to be a mere dilution of his. If you imitate many, and do it wisely, your work will be enriched from many sources.

To imitate wisely, you must bear in mind the third condition, which is that the right sort of imitation is rather a kind of assimilation and stimulation. You study a model, and let the impressions that it makes upon your mind sink in and be forgotten—merge into the subconscious. Then later you begin to write; and what you have studied and admired and forgotten in detail reappears in some mysterious fashion to fructify and enrich your own method.

Why You Should Practice Different Methods and Forms of Writing. All this, you may say, is for the professional writer. By no means. He will take care of himself. But

in these days of journalism there is no profession in which an educated man is not likely to be called upon at times to write or to speak. In business, in science, in research of all kinds, in the law, in the ministry, in teaching, in politics, in every conceivable kind of work, the successful man comes to the time when he needs technique and practice in expressing his views. And all the training that you can get in principles, all the study of the different types of writing as they are found in good models, will be none too much when that demand is made upon you.

Moreover, the doing is its own reward. Your efforts to interpret the truth will give you more knowledge of the truth. Your struggles to master English so that it will be your servant on all occasions will give you power and the sense of power in dealing with your fellows. And your study of the work of those who have contributed to our wealth of thought and the beauty of our language will give you the pleasure of companionship with the best.

In this book we must limit our study to the shorter, simpler forms, practice of which, however, always paves the way for more elaborate work.

Assignment.

1. In each of the selections on pp. 348, 362 ff., what is the fundamental purpose? What is the predominant method? what methods, if any, are subsidiary? You will answer these questions by asking others: Is your interest in what happened, or in how it looked while it was happening? or are you primarily interested in the meaning of it? Next, read aloud in class several paragraphs from each selection, with pauses after each sentence to decide: Does this merely tell what happened? or picture it as it happened? or explain how or why it was done as it was? When you have carried this work far enough, you will distinguish between the author's purpose, on the one hand, and his predominant method on the other; and you will also see how at every step of the development, two or three methods, and sometimes all four, are intertwined.

2. Read or listen to the reading of one or more of the following stories, and discuss the amount of description, exposition, and argument in each. Then decide whether it was written merely for the sake of the story, or to exemplify some aspect of truth, or to present an argument: Maupassant, "The Necklace"; Mérimée, "The Venus of Ille"; Kipling, "The Miracle of Purun Bhagat," "The Man Who Would be King," "The Man Who Was," "The Brushwood Boy," "They"; O. Henry, "The Theory and the Hound"; Poe, "The Fall of the House of Usher," "The Gold Bug."

3. Discuss the use of description in such of the following novels as you have read: Swift, *Gulliver's Travels;* Defoe, *Robinson Crusoe;* Blackmore, *Lorna Doone;* Stevenson, *Treasure Island*, *The Merry Men;* Hawthorne, *The House of the Seven Gables*, *The Marble Faun;* Mrs. Gaskell, *Cranford;* Dickens, *A Tale of Two Cities;* Thackeray, *Vanity Fair.*

4. Spend two hours examining a textbook that you are now using, and note pages in which you find almost pure narration; others in which you find almost pure description; still others, in which you find almost pure explanation, and, if possible, argument. Discuss in class as many kinds of textbooks as possible.

5. Study closely a striking paragraph by one of the writers named below. Imitate it as well as you can, writing on a similar subject. When all the paragraphs have been turned in, discuss them and see how far you can identify the models used. Read the original paragraphs and try to find out why some imitations have been less successful than others. If the following authors are used, suitable paragraphs can be found in this book: R. L. Stevenson, W. H. Hudson, John Galsworthy, Joseph Conrad, S. M. Crothers, G. Lowes Dickinson, Lafcadio Hearn, L. P. Jacks, Richard Jefferies, Rudyard Kipling.

If the experiment gives results at all promising, it should be repeated more than once.

CHAPTER II

METHODS OF EXPLAINING

Outline of Methods. We have in our minds certain ideas about ourselves and the world, derived from what we have seen and thought and felt; when we try to explain these to others, we are using the methods of exposition.

These methods are numerous and varied. Let us see how they work:

1. Years ago when the automobile was in its infancy, we may imagine a backwoodsman meeting for the first time with the word *automobile* in his weekly paper. Looking up at his wife, who is more widely read than he, he asks, "What does this word mean? What is an automobile?" "I never heard the word before," says she, "but I'll look it up in the dictionary." There she finds: ". . . a self-propelled vehicle suitable for use on a street or roadway." The dictionary has explained the word automobile by *definition*.

2. But neither of them quite understands this; and it is not until the man returns from his next trip to town that he is able to give the explanation they both wanted. He says to his wife, "I saw one of those automobiles in town. It's a sort of wagon that goes by itself." This explanation, or exposition, may be regarded in two ways. In one sense it is exposition by definition—this time, in familiar terms; but it also may be regarded as a rewording of the dictionary definition—that is, as exposition by *paraphrase*.

3. But the woman only stares at her husband: "Who ever heard of a wagon that goes without a horse?" So he

explains further: "You go by yourself, don't you? There's something inside you that makes you move without my tugging you along at every step? Well, this wagon has something inside it that makes it go—I don't know what it is." What has the man done now? He has amplified his former statement and illustrated it by a similar case. He has used more words, in the hope of making a deeper impression, and he has appealed to his wife's knowledge of what seems to him a similar case. He has used exposition by *amplification* and *illustration*.

4. The next time the man comes home he tells his wife: "I saw a lot of those automobiles going down the new road today. They're four-wheeled, and have big rubber tires on their wheels, and some of them have tops like buggy-tops; and they all have a wheel in front which the driver holds and keeps turning—I guess it steers the thing. And they make a noise as they go; it sounds like a steam-engine; that must be the machinery that makes it go." Now the man has tried another method; he has tried to make his wife understand these unknown vehicles by describing how they all look and sound. So far he is using the method of exposition by *generalized description*. But how does this differ from ordinary description? Perhaps she interrupts his account to ask: "What color are they?" He answers: "Oh, different colors—some red, some black, some other colors." She asks: "How big?" He answers: "Different sizes; some not much bigger than a small wagon, some twice as big." In description proper this range of variation in color and size is impossible, because description deals with individual things; exposition, on the other hand, sometimes, as here, deals with classes. But the poor woman is more confused than ever as to what an automobile really is.

5. An automobile manufacturer, who is taking his vacation by riding through the mountains on horseback, comes

to spend the night at the cabin. The backwoodsman says to him: "These automobiles are wonderful things. I don't understand them." The manufacturer takes a sheet of paper and makes a drawing on it, saying: "I will explain to you. An automobile is made up of so many parts—" Here he names the body, the wheels, the steering-gear, the engine, the carburetor, the clutch, the tank. This is exposition by *division*. After the stranger has divided the idea of the car into its main parts, he may subdivide each of these parts into its parts until he gets down to a part that cannot be subdivided. He can divide the tire, for instance, into casing and tube; but he cannot subdivide these; at this point he has reached simplicity. But when he has subdivided the machine into its units, the backwoodsman and his wife look at the drawings of these—or listen to the description of them—as if they were the pieces of a picture puzzle thrown into confusion. The method of division has given them less idea than they had before of the automobile.

6. So the manufacturer does not stop there. Next, he explains how the parts are put together in the making of the machine; he repeats the details of the process that is gone through every time an automobile is assembled. This is exposition by *generalized narration*. It differs from ordinary narration in that it relates, not a single series of events, but a series of events indefinitely repeated in the same way. But in this case, it is probable that exposition by generalized narration is less clear to the listeners than to the speaker.

7. The man says: "I see now how it goes together; but how does it work?" The guest says: "You know how a locomotive is driven by steam. The steam is admitted to the cylinders, where it expands and pushes the pistons, which in turn move the wheels. An automobile has a similar arrangement of cylinders and pistons, but the

motive power is gas, obtained from gasoline. This gas, mixed with air, is admitted into the cylinders and there is exploded by an electric spark. The explosion of the gas pushes the pistons just as the explosion of steam does." And this is exposition by *cause and effect*. This method is the only one that really explains how it is that the automobile is self-propelling.

8. By this time the backwoodsman has some idea of an automobile, but his wife, who has never seen one, is still very vague about the matter. Suddenly a car drives up to the door. The backwoodsman calls his wife, saying: "Look, Amanda, this is an automobile. Here is the steering-gear; these are the levers; this is the tank; this is the engine" . . . and so on until he has explained to her that all the essential parts and qualities of any automobile, as they were explained to him by their guest, are to be found in this particular machine. This is exposition by *example* —finding the general in the particular. And now for the first time the woman really understands what an automobile is and how it works.

9. But we have not yet exhausted the possibilities of exposition. The owner of the car, as it happens, knows the manufacturer, who is still at the cabin, and the two men greet each other. "How is she doing?" asks the manufacturer, referring to the car. "So-so," says the owner. "She drinks up a good deal of gas; but she eats up the roads better than my last, and she doesn't bump so much. I guess she's worth her keep." What is he doing? He is explaining the qualities—not of automobiles in general, but of this particular car; and he does so by simple enumeration, in this case with some contrast. He does not describe the car—they are all looking at it; he simply states the results of his observations and inferences, at the same time comparing them with earlier observations and

inferences. This is exposition by *enumeration of qualities*. The method may be used alone, or in connection with *comparison and contrast* of the qualities of other similar or very different things.

10. But we may go even a step further. The manufacturer says: "I see. If you hadn't told me, I could have gathered as much from her looks." Then he adds that the lines of construction show that the car was built for speed, that he can see the shock-absorbers, and has observed various other details which show what its qualities must be. This is the method of *characterization* applied to the explanation of a particular thing.

We may now perhaps consider that the automobile has served its turn, and proceed to sum up our results. It is clear that we have the choice of many methods in our efforts to explain; also that the method is to some extent dependent upon the idea itself or the form in which it is expressed. What is a *kris?* It is a dagger. A synonym is all that is needed here. "It's an ill wind that blows nobody good"—did this proverb ever puzzle you? Change its form and amplify: There is nothing so bad that it does not prove of advantage to somebody. Is not the idea clear now? If not, you can make it so by giving an example. What is fly-fishing? How can you give any idea of it except by generalized narration, with generalized description of the flies? What is electricity? How can you explain it except in terms of cause and effect? What is our federal government? It is—by definition—the system by which the people of the United States are governed. But definition tells us nothing at all about it. By division we explain the idea in terms of its three main branches: executive, legislative, and judicial; and we subdivide these into president and cabinet; the two houses of Congress; and the three types of federal courts. With the president

the process of division stops; but the cabinet can be subdivided into its departments; and Congress and the courts into their constituent members. Of this complex organism, our government, then, definition gives no idea whatever; division gives a clear and definite impression, as far as it goes; but when its limit has been reached, we must resort to various other methods of exposition in order to explain fully so intricate a thing. Similarly, the exposition of a character may proceed by mere enumeration of qualities; or it may illustrate these qualities by means of speech, action, habits, appearance; or it may interpret by setting forth the causes that have produced such a person, or by showing the influence of this person; or it may use all these methods in combination.

The fundamental thing to remember about exposition is that it is always looking for the general truth. It may deal entirely with the class, or with general ideas or principles; it may explain the general by means of the individual which is used to represent it; it may explain the particular by means of its qualities; but it is always concerned with looking away from particular impressions and observations and inferences to the general truth that builds them into a system of relationships.

Assignment 1.

1. Identify the methods of exposition used in the extracts quoted on pp. 205 ff.

Explain how other methods might have been used in certain cases, and show the differences in effectiveness.

2. Suggest methods of exposition that might be used in explaining each of the following:

(1) Radium as a Remedy
(2) Labor Unions
(3) How to Play Golf (or some other game)
(4) My Weak Points in English
(5) The Building of a Sky-scraper

(6) The American Farmer
(7) The Influence of the Colleges on Political Life
(8) American Inventions
(9) The Spirit of Chicago (or some other place)
(10) Up-to-date Housekeeping

3. Find a short piece of exposition in one of the magazines—popular or professional—and note for class discussion the methods employed.

Definition. Definition is used to explain classes of things previously unknown. We read: "There were a thousand arbalests in the castle . . ." What are arbalests? Cheeses or coats-of-mail? Definition will tell us by a double process of classification: (1) by referring the unknown class—*arbalest*—to a larger class with which we are familiar—let us say *weapon;* and (2) by naming the essential point of difference between the smaller class (*arbalest*) and all other classes included within the larger class (*weapon*) to which it has just been referred. In this case the difference is that it consists of a steel bow set in a wooden shaft. In technical language, the class which we are defining is called the *species;* the larger class to which it is referred on the basis of common properties, the *genus;* and the peculiar quality by which the species is distinguished from every other species within the genus, the *differentia.* We may represent definition thus:

Species	*Genus*	*Differentia*
arbalest	weapon	having a steel bow set in a wooden shaft

The genus *weapon* includes innumerable species—*gun*, *sword*, *dagger*, *spear*, *cannon*, *dart*—but none of these species has the differentia "consisting of a steel bow set in a wooden shaft." *Arbalest* is the only species of which this is true. Consequently, when we have named the genus and differentia of *arbalest*, we understand that it is a weapon different from every other weapon in the world.

We do not yet know much about it; but we have at least set it apart as preliminary to further examination. Definition is merely the first step in the understanding of an idea.

To be of any value a definition must be at once *close* and *accurate*.

To be *close*, it must use the smallest genus that will contain the species; to be *accurate*, it must use a differentia that belongs to one species alone.

For instance, the genus *weapon* is enormous and contains innumerable species, many of which differ so widely from *arbalest* that when we first think of *weapon* we may get an image extremely unlike the kind of weapon that an arbalest really is. To define more closely, we may say that an arbalest is a bow; we have now shut out guns, swords, spears, daggers, and many other kinds of weapons. But can we get closer still? There are longbows and crossbows; an arbalest is a crossbow. Then a close definition of *arbalest* is:

Species	*Genus*	*Differentia*
arbalest	crossbow	with a steel bow set in a wooden shaft

This definition is as close as possible, and as no other crossbow has the same differentia, it is also accurate.

To be accurate, a definition must be referred to the proper genus. It is inaccurate to say that an arbalest is a longbow constructed with a steel bow and a wooden shaft, because an arbalest is not a longbow at all. The genus *longbow*, like the genus *crossbow*, is included within the larger class *weapon;* but the two genera are mutually exclusive. No longbow is a crossbow, and vice versa; and no longbow has the differentia that is peculiar to the crossbow. Consequently, in making *longbow* the genus for *arbalest*, the definition becomes incorrect. Of course a definition using the correct genus but giving an incorrect differentia would also be incorrect.

In definition each species may be a genus for a smaller group of things, and each genus a species for a larger group. Thus an *arbalest* is regarded as a species in defining it; but it is a genus of which *Florentine arbalest* (for which no special name is known) is a species; *crossbow*, a genus to which we have referred *arbalest*, is in turn a species with reference to *bow;* and *bow*, a genus to which *crossbow* and *longbow* may be referred, is, in turn, a species with reference to the huge genus *weapon*. Thus we have a whole series of classes, each including the one below it, which in turn includes fewer members than the one above. A close definition brings the species and genus as near together as possible. In a scientific definition where all the branches of a system are understood by the person for whom the definition is made, the relationship between genus and species leaves no gap; but in a popular definition a certain degree of looseness is often inevitable for the sake of clearness. Thus the reference of the species *butterfly* to the genus *lepidoptera* is close, but it is meaningless to the man who does not know the characteristics of *lepidoptera*.

The ideal in making a definition is to have it as close as is compatible with intelligibility. The process of making definitions is valuable training in exact thinking. As you practice it, you will observe that definitions in the small dictionaries are often loose and inexact—partly because they must be brief and partly because they must be intelligible to persons of no technical knowledge—and that they must be improved upon in the definitions that you make for your own use, if you are to develop habits of sound and scientific thinking.

Assignment 2.

1. Define, without using the dictionary, by reference to a genus with a differentia each of the following: *cat; piano; news-*

paper; machine-gun; airplane; chrysanthemum; astrology; chauffeur; hike; hyphen; monster; clock; compass.

2. Look up these words in the best dictionary available; defend your definitions when you can; and correct them when you cannot. Can you improve any of the definitions given in the dictionary?

3. Look up the following words in the dictionary; note the genus and differentia separately: *journeyman; falcon; fritillary; casern; architrave; radiograph; pentagram; octopus; rococo; ukase.*

4. Try to find at least one different genus and another differentia for each of the things named in 3. Criticize the resulting definitions as to closeness and accuracy.

5. Consider each of the things defined in the preceding exercises as subject to further exposition, and decide in each case which methods it would be best to use.

Division. Anything that is organized can be explained by the method of division. We may think vaguely of a cathedral as a big church; we may read of it as a church containing the *cathedra*, or bishop's throne; and still we have no real understanding of the structural differences between a church and a cathedral. But if we divide the general idea *cathedral* into its architectural divisions, we have:

I. The cathedral church
II. The cloisters
III. The chapter house

We see now that a cathedral is much more than an ordinary church. But we can continue the process of division in the following manner:

I. The cathedral church
  A. The nave
  B. The transepts
  C. The choir
  D. The chancel
  E. The chapels
  F. The triforium

In this way we approach much nearer to a conception of a cathedral than by definition. Note, however, that we

must call definition in to explain *nave*, *triforium*, and other terms that we do not understand.

The process of division may be carried as far as there is anything to divide; that is, until the subhead reached is a unit that cannot further be dismembered into its parts. You may divide an apple into skin, pulp, core, seeds, and stem; beyond that point you cannot find any parts that form units in the organization. But the more complex the subject is, the more advantageous is division as a method of exposition. True, it does not go very far; but it furnishes a ground plan for a subject, which can then be further explained in other ways. By division, the subject *A college* would be set out perhaps under two main heads:

I. The officers
II. The students

Each of these would subdivide:

I. The officers
    A. The board of trustees
    B. The president and other administrative officers
    C. The faculty
        1. The department of philosophy
            a. The head of the department
            b. Professors
            c. Associate professors
            d. Assistant professors
            e. Instructors
            f. Assistants
        2. The department of history (subdivided)
        3. The department of English, etc.
II. The students
    A. Graduates
    B. Seniors
    C. Juniors
    D. Sophomores
    E. Freshmen
    F. Unclassified

This is of course not a complete division; and in the case of a university, with its various schools, the division would be far more elaborate. You see at once how far beyond the dictionary definition of *college* the process of division carries you.

To be satisfactory, division must be: (1) Complete—that is, all the parts taken together must equal the whole; and (2) based upon the same principle throughout, so that the parts are mutually exclusive and do not overlap. Thus you may divide triangles into:

I. Equilateral II. Isosceles III. Scalene

There are no triangles that do not fall under one of these three heads; the three heads taken together are equivalent to the main head; and the three heads are mutually exclusive, so that no triangle can be classified under more than one. But if you divide triangles into

I. Equilateral II. Isosceles III. Right-angled

your division is wrong in two ways: (1) it is incomplete because it does not include scalene triangles; and (2) II and III overlap, because with III a different principle of division has been introduced; the division began on the basis of equality or inequality of the lines, and ended on the basis of angles. On the second principle the division should have been:

I. Right-angled II. Acute-angled III. Obtuse-angled

Similarly, the division of *cathedral*, which was begun on an architectural principle, could not have been made to include the bishop, the dean, and the music, as parts; nor could the division of *college*, which was made on the principle of constituent members, have included such heads as the campus, the chapel, and the athletic field.

In dividing a subject, remember: (1) to use a single principle or basis of division throughout, or you will have

overlapping; and (2) to use a sufficient principle or basis, or you will omit some parts of the subject.

Assignment 3.

1. Make a complete division of the subject "The Working of Our Government" for a paper unlimited in length.

2. Suggest as many principles of division as you can for each of the following, remembering that each different principle involves a restating of the subject, which may broaden or narrow it: Our Banking System; Our Railroad System; Our Navy; Our Army; Dressmaking; The Herring Industry; Bookmaking; Social Settlements; Airplanes; Electrical Comforts.

3. Make an outline for a 500-word paper on each of the following subjects: Photography; Vegetable Dyes; Ship-building; Modern Artistic Furniture.

4. Criticize and correct the following divisions:

I. *Ships Used in Warfare Today*
   1. Steamers
   2. Turbines
   3. Converted liners
   4. Destroyers
   5. Boats of reinforced concrete
   6. Fishing-boats
   7. Submarines
   8. German types of boats

II. *Famous Gardens*
   1. English
   2. Italian
   3. Formal
   4. Made by famous people
   5. Renowned for their beauty
   6. Containing unusual features

III. *Women in Literature*
   1. Novelists
   2. Englishwomen
   3. Aristocrats
   4. Married women
   5. Self-made women
   6. Geniuses

IV. *Poetry of Today*
1. Dramatic
2. Free verse
3. Lyric
4. Imitative
5. Under French Influence
6. The American Note
7. Its future

Exemplification. Exposition by means of examples is one of the most effective ways of making ideas clear. The concrete is always easier to understand than the abstract. You hear people say, again and again, when a generalization is made, "For example?" And a good example often saves much time and energy.

Examples are of two kinds:

1. An individual used to represent the class. Thus when we say, "Jonathan Bradford is a typical Yankee," the sentence brings to our minds a group of qualities which we think of as found in varying degrees in all New Englanders.

2. The particular instance of the working of a law or principle. Thus we may illustrate the law of gravity by the example of apples falling from the tree; the theory of compensation by a case of character developed through loss of wealth; the proverb, "A new broom sweeps clean," by an example taken from political life.

To use exemplification successfully, several conditions are necessary:

1. The most important is that the example should be at once recognized as really representing the class that it stands for or as illustrating the principle that it is supposed to demonstrate.

2. The example itself must be interesting, must have point, must be treated in the manner of the anecdote, if it is to make a deep impression. To make it interest-

ing, all the methods of narration and description may be called in.

3. It is much better as a rule to develop one striking example well and fully than to use several, even if they are all good; one tends to blur the impression of another.

4. If several are used, they must be arranged in the order of climax, or the reader's interest will diminish as he proceeds.

The only point of difficulty in the use of exemplification is in dealing with the particular qualities of an individual who is used as a type of his class. If you ignore his peculiar qualities, he is likely to be little more than a "made-up" type. If you include his peculiarities, you are in danger of individualizing him to such an extent that he ceases to represent his class. To avoid these two extremes, you should show by unmistakable language when you are referring to the individual and when to the class. In the following quotations you will see two ways of doing this. The first describes an individual with continual reference (here shown by italics) to the class that he represents; and the second describes two persons without this continual reference to their class, but developing them freely as individuals, and only at the end introduces an expository sentence to tell that they represent a class:

Now, although an architect by profession, he appeared to be anxious to be mistaken for a sporting squire. He wore very baggy knickerbockers and leggings, and a cap. This raiment was apparently *the agreed uniform of the easy classes in the Five Towns;* for in the crowd I had noticed *several such* consciously superior figures among the artisans. Mr. Brindley, *like most of the people in the station*, had a slightly pinched and chilled air, as though that morning he had by inadvertence omitted to don those garments which are not seen. He also, *like most of the people there*, *but not to the same extent*, had a somewhat suspicious and narrowly shrewd regard, as who should say: "If any person

thinks he can get the better of me by a trick, let him try—that's all."—ARNOLD BENNETT, *The Matador of the Five Towns.*

It was a 20 h.p. Panhard, and was worth over a thousand pounds as it stood there, throbbing, and Harold was proud of it.

He was also proud of his young wife, Maud, who, clad in several hundred pounds' worth of furs, had taken her seat next to the steering-wheel, and was waiting for Harold to mount by her side. The united ages of this handsome and gay couple came to less than forty-five.

And they owned the motor-car, and Bleakridge House with its ten bedrooms, and another house at Llandudno, and a controlling interest in Etches, Limited, that brought them in seven or eight thousand a year. *They were a pretty tidy example of what the Five Towns can do when it tries to be wealthy.—Ibid.*

Assignment 4.

1. What qualities of Americans do you find in the familiar cartoon of Uncle Sam? Does the figure represent the American of today? Have you seen cartoons in which an effort was made to bring the type up to date? How did they differ from the usual cartoon? Write 200 words on this subject.

2. What qualities of the British soldier are summed up in Tommy Atkins? If you cannot answer this question, read some of the stories in Kipling's *Soldiers Three* and some of the poems in *Barrack Room Ballads* until you have an answer.

3. Examine a textbook in some science with which you are familiar, and mark for class discussion three good passages illustrating the process of explaining a principle by means of examples.

4. Make a list of as many proverbs as you can remember, ten at least. Explain some of them orally by examples.

5. Write a 200-word paper on the proverb which can be best illustrated out of your own experience. Look for examples that will strike the attention because they are both somewhat out of the ordinary range of experience and in themselves picturesque or otherwise interesting.

6. Expand the following quotation into a 300-word newspaper article by means of examples:

"It is the utter absence of anything approaching culture that makes American politics so deadly. It is an unmitigated afflic-

tion for a man of any taste to have to attend a political convention and write about the doings of a mess of politicians, or to sit in the halls of Congress and listen to the vapid speeches of the so-called representatives of the people. It is more than afflictive; it is depressing."

Paraphrase and Amplification. In regard to the use of paraphrase in exposition the point to be emphasized is that as it is the substitution of familiar terms for unfamiliar, it must always be simpler than its original, or it fails of its purpose. Amplification, with or without illustration, is commonly found with paraphrase; and it also implies simplification. A single example will suffice for both methods:

There is an Oriental proverb: "Remember that the friend of your friend has a friend." What does it mean? Every word is clear, every construction is clear, and the literal statement is true. But what of it? A friend is one to whom you may open your heart in full confidence that he will regard your interests as his own. If you tell your friend a secret, you believe that he will keep it; but he believes the same of his friend, and passes the secret on; and presently it is no secret. A secret told to one trustworthy person seems safe; but if everyone acts on this theory, there can be no secrets.

The meaning of the proverb becomes understood simply by repeating it in other words and at greater length. This method of exposition is often reinforced by the use of illustration or example, as you will readily see is possible in this case.

Paraphrase and amplification are particularly useful to explain ideas expressed elliptically or figuratively.

Assignment 5.

1. Explain orally by paraphrase or amplification, with or without illustration, the following:

(1) "Birds of a feather flock together."
(2) "A bird in the hand is worth two in the bush."
(3) "Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business."
(4) "He that hath wife and children hath given hostages to fortune."
(5) "For a crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love."
(6) "Certainly, if a man would give it a hard phrase, those that want friends to open themselves unto are cannibals of their own hearts."
(7) "Your young men shall see visions, and your old men shall dream dreams."

2. Look up one of the following statements in every way that seems necessary, and write a brief exposition of it:

(1) "Speech is like cloth of Arras opened and put abroad; whereby the imagery doth appear in figure; whereas in thoughts they lie but as in packs."
(2) "Dry light is best."
(3) "But the iniquity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity."
(4) "I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race, where that immortal garland is to be run for not without dust and heat."

Generalized Description and Narration. Generalized narration is concerned with relating a series of incidents that recur without much variation, to give the reader an impression of what such chains of events are like. "A Day at College" would be a suitable topic for treatment by generalized narration—the narration would be general in so far as the incidents discussed are repeated in the life of the writer with some degree of regularity.

Generalized description has essentially the same aim—

to give a view of a class of operations or objects by describing a typical case. It may be written in the singular or plural, giving the range of variation of the shared properties; as, for instance, in describing some species of animal, the variations in habitat, size, colors, and markings, would all be indicated. The result would be, not a picture of one animal of this kind, but a basis for identifying any member of the class through knowledge of the physical characteristics of the class as a whole. This kind of generalized description is used much in scientific writing; note the last sentence in the following:

The moose in its various forms reaches from the Atlantic to the Pacific, through the cold boreal forests of Canada, extending its range down into the United States in northern New England, Minnesota, and along the Rocky Mountains. It was exterminated from the Adirondacks in the early sixties, about the time that the wapiti was exterminated in Pennsylvania, or very shortly before. It is the brother of the Old World elk, and its huge size, shovel horns, short neck, swollen nose, and long legs distinguish it at a glance from any other animal.—THEODORE ROOSEVELT, "The Deer of North America."

Again, generalized description may be written by choosing some of the most characteristic qualities of all members of the class, and describing a non-existent member regarded as a type of the class. This method makes a stronger, because more sharply defined, impression; hence it is better for popular exposition than the scientific method:

The collie is restless, for centuries ago he was always on the move, rounding up his charges and nosing back into the fold those that strayed too far. For this reason, he does not go directly at anything; he goes round as if the pull of heredity bade him always travel in a circle. When he fights he does not hold fast; he merely nips here and there as if the past had taught him that small animals are weaker than he, hence require mild chastisement rather than real injury. But he is a

staunch protector when need arises, and he fights furiously when once aroused.

He is big and powerful, and his profuse, two-ply coat defies wind and weather in any mood. His legs are straight as arrows, fine-boned but strong. His head is long, after the fashion of the sheep tenders and of those dogs that have not been perverted from their naturalness. His ears are up and over at the tips to catch the veriest fraction of a sound. His eyes are small and bright, and farther seeing, probably, than those of the great majority of his race. . . .—JOSEPHINE Z. RINE, "The Collie."

Generalized narration of a sequence of events, as "A Freshman Day," should be distinguished from generalized description of a process, as "Learning to Swim." The description, of course, does not differ from the description of a static thing except as it involves the element of change.

Note that the generalized description may be expressed in the first person, the second, or impersonally. Thus in reporting a chemical experiment, the form may be:

"I take so-and-so, and add . . ."
"Take so-and-so, and add . . ."
"When so-and-so is added to . . ."

Recipes and instructions are expressed in the imperative form; manufacturing processes are necessarily treated impersonally; with other subjects the method varies.

The fundamental point in dealing with these methods of exposition is to be sure that the qualities that you are presenting are actually common to the class, and not peculiar to the individual.

Assignment 6.

1. Among the following, name the subjects that should be treated by generalized narration or description and alter the others so that they could be treated thus: My First Cherry Pie; How to Make Chocolate Cake; The Manufacture of Chlorine; The Busy Man; How Harold Recites; Keeping Chickens; How I Made a Garden Pay; How to Make Chickens Pay; Learning to Swim; How the Monotype Works; Glass-blowing; My Visit

to a Shoe Factory; How Molly Voted; How Molly Votes; Molly at the Polls; How I Learned to Drive a Car.

2. Bring to class six subjects for generalized narration and six for generalized description, of a scientific or practical type; and with each, an outline for its treatment. Discuss and improve these outlines in class.

3. Write about 300 words on one of the following:

(1) How I Write Letters; or How I Read a Novel; or How I Work in the Library.

(2) Going to the Dressmaker.

(3) How to Put a Tire on an Automobile.

(4) Some process of manufacture with which you are familiar.

Cause and Effect. If you will look up in the dictionary the noun *change*, you will find as the principal definition something like this: "Act or fact of changing, as in conditions or circumstances." This is merely an amplification of "Change is change." Now look up the verb *change* to see if it throws light on the idea. You will read something like this: "To alter by substituting something for, or by giving up something else; put or take another or others in place of." Do you know now the meaning of *change?* Has definition helped? Can you divide *change?* You can illustrate it by saying: "This leaf was green and now is yellow"; or: "This house was solid and is now a ruin." Between the former and the present condition lies *change*. But do you know much more than you did before about the nature of change itself?

Look up in the dictionary various other words that represent the great forces and laws of Nature—motion, electricity, life, wind, heat, energy, magnetism, gravity, and light. How much explanation do you get of the nature of these forces? In our present state of knowledge we cannot understand them or explain them at all; we can only give examples of their manifestations, and tell the conditions under which they seem invariably to appear, and the

effects that they seem invariably to produce upon the physical matter associated with them; that is, we explain them —so far as we explain at all—in terms of *cause and effect.*

This method may be used of any idea in which cause and effect are involved.

The analysis of a situation in terms of cause and effect may proceed in one of three ways. We may ask ourselves (1) Why is it as it is? The answer to this question will be a group of causes. We may ask ourselves (2) What came of it? The answer to this question will be a group of effects. Finally, we may ask ourselves (3) What is its place in the chain of circumstances? To see this we may answer: It came into existence through A, B, C, . . . (causes), and it will help to bring into existence A′, B′, C′, . . . (effects); it is an effect of A, B, C, and a cause of A′, B′, C′ . . . Or we may say: It is a complexity in which are discernible many strands of cause-and-effect, as A > A′, B > B′, C > C′ . . .

Suppose you are asked to write a paper on: Why are Americans Snobbish? The statement of the title shows at once that you are given an effect and asked to explain its causes. Your problem, then, is simple; you have only to answer the question *why*. You will think at once of several statements beginning with *because* that will furnish the main outlines of your paper:

I. Because there is great inequality of wealth

II. Because there is great diversity of race and social position

III. Because only five per cent of the people go to high school and only one per cent to college

IV. Because social standards are so uncertain and so variable that snobbery becomes almost necessary in self-defense

Upon these and similar reasons you can organize a paper. Your only concern will be to have your reasons of

approximately the same degree of importance, and to arrange them in the order of increasing importance, or of increasing interest.

If it should happen that you would deny the assumption in the subject, then you should restate your subject to accord with your own belief, and proceed to analysis of the new subject. In this case, your subject might be: Why are Americans Democratic?

Suppose your subject is stated: How does Sudden Wealth Affect People? You see at once that you are asked to deal with a cause, and to evolve its effects. You will begin by remembering the effect caused by sudden wealth in the families of Smith, Brown, and Robinson; and you will soon have the first stages of an outline:

I. It brings out weaknesses of character.
II. It brings out bad taste.
III. It produces unhappiness.

Each of these, of course, must be analyzed further. Sudden wealth brings out weaknesses of character, because . . . ; brings out bad taste, because . . . ; produces unhappiness, because . . .

But suppose you are asked to write on: The Effects of the Use of Airplanes on the Conduct of Warfare. You will see that the use of airplanes is regarded as the cause of certain effects. As airplanes are used in different ways and for different purposes, your cause is complex and must be analyzed into the various uses made of airplanes, each of which will have its particular effect or effects. The outline of your paper, then, will involve a series of causes and effects:

I. As airplanes can view the whole countryside, the disposition of troops must be altered:
    A. Deep, permanent trenches must be abandoned.
    B. Camouflage must be used.

II. As airplanes can carry enough ammunition to attack, anti-aircraft defenses must be employed.

III. As airplanes are now standardized and used in squadrons, organized defenses must be planned.

In this way your paper conforms to the type earlier described as A> A′; B> B′; C> C′ . . .

Suppose that your subject is: The Influence of Journalism on the Modern Short Story. Here you have journalism as the comprehensive cause of a group of effects which must be analyzed before you can proceed to your outline. So you begin with the effects:

I. The short story has become shorter because the newspaper has accustomed people to scrappy reading.

II. The narrative-descriptive method has been replaced by the dramatic because the newspaper has developed the habit of quick shift of attention, and this is best met by dramatic presentation.

III. The short story is expressed in the idiom and slang of the moment because newspapers crowd out other reading and make other language unfamiliar.

This partial development shows the method of approach by beginning with each effect and relating it at once to its cause.

Finally, we may analyze a subject so as to look backward to its causes and forward to its effects. Suppose that you are asked to write on Apartment Life. Immediately you would ask yourself two questions:

Why do people live in apartments?
What effect does this life have on them?

They live in apartments because . . .; and the life has such-and-such . . . effects on them. Fill out the outline according to the following plan:

I. People live in apartments because
    A.
    B.
    (Use as many subheads as you need.)

II. The effects of apartment life upon them are
A.
B.
(Express your subheads in sentence form, and use as many subheads as are necessary for the effects you can think of.)

In this case you had a group of causes followed by a group of effects; the reversal of the order for purposes of climax or for any other reason would not affect the fundamental type of arrangement.

In another subject you might have a series of strands of thought each consisting of a single cause and effect; for example: The Advantages and Disadvantages of the Telephone:

I. It is an advantage that it saves much time; it is a disadvantage that it distracts attention from the work in hand.

II. It is an advantage that it saves much energy; it is a disadvantage that it makes exercise unnecessary.

III. It is an advantage that it enables one to make a suddenly needed purchase without delay; it is a disadvantage that it discourages the comparison of goods and prices.

It is of course possible to group all the advantages together, and then all the disadvantages; but even so, what we have is a group of strands, each consisting of one cause and one effect.

Assignment 7.

1. Complete all the outlines suggested in this section. Wherever you can, group your heads and subheads in more than one way, and decide which way is best.

2. Discuss from notes made beforehand the nature and best methods of treating the following subjects:

(1) The Effects of the Automobile on Character
(2) The Effects of Responsibility on Character
(3) Advantages of the Regulation of Food Prices by Government
(4) The Place of the Examination in the School System

(5) The Place of Machinery in Civilization
(6) The Influence of Shakespeare on the Stage Today
(7) Why Musical Comedy Succeeds
(8) The Influence of Moving Pictures on the Regular Drama
(9) The Relation of Benjamin Franklin to His Times
(10) Free Verse

3. After the best ways of outlining all these subjects have been discussed, choose the subject that appeals to you most strongly, and write a paper of about 500 words on it, developing it entirely by cause and effect. Be sure that your outline is absolutely satisfactory before you begin. If possible, have the outline passed upon by a critic, before you write.

Character Drawing. Character drawing is expository in its purpose; but its methods are usually those of narration and description.

The only character that we know directly is our own. In regard to all other persons we reason from outward signs—personal appearance, expression, manner, gesture, dress, environment, actions (occasional or habitual), speech, voice, and the effect produced upon other persons. We can never be sure that we are entirely right as to a person's character; and the probability is that in matters of detail we are more often than not mistaken. But the more carefully we observe the ways in which character manifests itself in our own actions and attitudes, and the more we study the actions and attitudes of other people, the nearer shall we come to a sound basis for our judgments.

In studying the character of a real person, or of a person in a story or play, we reason and draw conclusions from outward signs; in presenting a character we assume that the results of our reasoning process are correct, and our methods of presentation are expository.

You may interpret a character by presenting directly the sum of your observations and reasoning, thus:

He is a slow, honest, persistent sort of man.

This is bare, direct statement of qualities, useful in practical life, but of little value in writing unless it is combined with other methods.

You may take a further step by adding exemplification. Thus you may use narration and description together, with perhaps quotation also, in three anecdotes telling how your subject spent five minutes brushing his hat; how he corrected the mistake when a shop-keeper gave him too much change; and how he trained a refractory horse.

In these anecdotes, you may combine the direct method with the indirect by mentioning the qualities that the stories illustrate; or you may keep the method wholly indirect by letting your reader infer the qualities from the illustrations. Unless a very subtle characterization is to be made, the indirect method is usually preferable; a passage consisting entirely of narration and description is more vivid and more dynamic than if explanatory comments are added.

When the purely indirect method is used, it is nothing more than an application of the methods of narration and description to the details associated with a person or a group of persons (as a family, a nation, or a race); a place, or an individual object—a house, a room, a landscape, an animal, a stream, a tree; or to the representations of these things in art. The attempt is sometimes made also to interpret music; but as yet we have not developed language to such a point that it will achieve this. All that we succeed in doing is to tell what we ourselves feel when we are listening to a piece of music. This is not in any proper sense interpretation.

The methods of narration and description are found in combination, exactly as when no expository purpose underlies their use. When they are used in developing exposition, the two points to bear in mind are:

1. The great range and variety of the outward signs of character;

2. The degrees of indirectness with which character can be explained.

In the following, Sadie is characterized by her manner in waiting on customers, by her ideals of pleasure, and by her language in voicing them:

One afternoon at six, when Dulcie was sticking her hatpin within an eighth of an inch of her medulla oblongata, she said to her chum, Sadie—the girl that waits on you with her left side:

"Say, Sadie, I made a date for dinner this evening with Piggy."

"You never did!" exclaimed Sadie admiringly. "Well, ain't you the lucky one? Piggy's an awful swell; and he always takes a girl to swell places. He took Blanche up to the Hoffman House one evening, where they have swell music and you see a lot of swells. You'll have a swell time, Dulcie."—O. Henry, "An Unfinished Story."

In the next quotation Piggy is characterized by direct methods, including a metaphor and a pun; by his habits, his clothes, and his effect upon certain other people, who are in turn characterized by their occupation as the lowest of the low:

Piggy needs but a word. When the girls named him, an undeserving stigma was cast upon the noble family of swine. The words-of-three-letters lesson in the old blue spelling book begins with Piggy's biography. He was fat; he had the soul of a rat, the habits of a bat, the magnanimity of a cat. . . . He wore expensive clothes, and was a connoisseur in starvation. He could look at a shop-girl and tell you to an hour how long it had been since she had eaten anything more nourishing than marshmallows and tea. He hung about the shopping districts, and prowled around in department stores with his invitations to dinner. Men who escort dogs upon the streets at the end of a string look down upon him. He is a type; I can dwell upon him no longer, my pen is not the kind intended for him. I am no carpenter.—*Ibid.*

In the next quotation the characterization of a group is done by a description of photographs:

He drew the family photographs from under his pillow, and handed them over: the little witch-grandmother, with a face like a withered walnut, the father, a fine broken-looking old boy with a Roman nose and a weak chin, the mother in crape, simple, serious and provincial, the little sister ditto, and Alain, the young brother . . . an over-grown thread-paper boy with too much forehead and eyes, and not a muscle in his body. A charming-looking family, distinguished and amiable; but all, except the grandmother, rather usual. The kind of people who come in sets.—EDITH WHARTON, "Coming Home."

In the next, a woman is characterized partly by her environment, but chiefly by her effect upon the speaker:

"She sat by the fire in a bare panelled bedroom, bolt upright in an armchair with ears, a knitting-table at her elbow with a shaded candle on it. She was even more withered and ancient than she looked in her photograph, and I judge she's never been pretty; but she somehow made me feel as if I'd got through with prettiness. I don't know exactly what she reminded me of: a dried bouquet, or something rich and clovy that had turned brittle through long keeping in a sandal-wood box. I suppose her sandal-wood box had been Good Society. Well, I had a rare evening with her."—*Ibid.*

In the next, a man is characterized by his actions and his effect upon other people, as described by his widow:

"You know how Tobin would let his fist right out at anybody that undertook to sass him. Town-meetin' days, if he got disappointed about the way things went, he'd lay 'em out in win'rows; and ef he hadn't been a church member he'd been a real fightin' character. I was always 'fraid to have him roused, for all he was so willin' and meechin' to home, and set round clever as anybody. My Susan Ellen used to boss him same's the kitten, when she was four year old.—SARAH ORNE JEWETT, "A Winter Courtship."

In the next, a young man is characterized by the

actions of other people, who, incidentally, characterize themselves at the same time:

He had a bad hour of it; but he held his own, keeping silent while they screamed, and stiffening as they began to wobble from exhaustion. Finally he took his mother apart, and tried to reason with her. His arguments were not much use, but his resolution impressed her, and he saw it. As for his father, nobody was afraid of Monsieur de Réchamp. When he said: "Never—never while I live, and there is a roof on Réchamp," they all knew he had collapsed inside. But the grandmother was terrible. She was terrible because she was so old, and so clever at taking advantage of it. She could bring on a valvular heart-attack by just sitting still and holding her breath, as Jean and his mother had long since found out; and she always treated them to one when things weren't going as she liked.—EDITH WHARTON, "Coming Home."

In the next, three women are characterized by the way they looked and acted upon hearing something that shocked them:

A shudder ran around the room. Mrs. Leveret coughed, so that the parlor-maid, who was handing the cigarettes, should not hear; Miss Van Vluyck's face took on a nauseated expression, and Mrs. Plinth looked as if she were passing someone she did not care to bow to.—EDITH WHARTON, "Xingu."

The interpretation of the spirit of a place or of a work of art is often perhaps more valuable as a revelation of the writer's personality than as a final explanation of the thing itself. For instance, Mr. H. G. Wells interprets the statue of Liberty in New York harbor thus:

One gets a measure of the quality of this force of mechanical, of inhuman, growth as one marks the great statue of Liberty on our larboard, which is meant to dominate the scene. It gets to three hundred feet about, by standing on a pedestal of a hundred and fifty; and the uplifted torch, seen against the sky, suggests an arm straining upward, straining in hopeless competition with the fierce commercial altitudes ahead. Poor liberating lady of the American ideal. One passes her and forgets.

GEORGE GISZE
Portrait by Holbein

It is clear that the interest of Mr. Wells lies not in the art of the statue, but in the fierce human conflicts suggested to him by the sky-scrapers behind it.

In writing interpretations of this kind, it is important not to let personality run away with fact; in other words, to see that there is a real foundation in the facts themselves to warrant the meaning based upon them. In the following exposition of spring, you will see that the author merely hints at the emotions communicated by certain lights, scents, and sounds; he keeps very close to his observations of Nature:

> A soft sound of water moving among thousands of grass-blades—to the hearing it is as the sweetness of spring air to the scent. It is so faint and so diffused that the exact spot whence it issues cannot be discerned, yet it is distinct, and my footsteps are slower as I listen. Yonder, in the corners of the mead, the atmosphere is full of some ethereal vapor. The sunshine stays in the air there, as if the green hedges held the wind from brushing it away. Low and plaintive come the notes of a lapwing; the same notes, but tender with love.—RICHARD JEFFERIES, *The Open Air*.

In the explanation of a work of art it is highly important to base interpretation of the artist's meaning upon close observation of what he has actually put into his painting or statue. He may try to tell a story; or to express character, or the spirit of a place, or the physical beauty of line, color, atmosphere, or a spiritual beauty scarcely translatable into words. Whatever it is, there is only one way of understanding it, and that is through its visible signs. As a very simple exercise in this kind of interpretation, let us consider the meaning from outward signs of the picture by Holbein on the opposite page.

To study it, regard it not as a work of art, but as if it were a reflection in a mirror (use a magnifying glass); and answer the following questions:

1. What information does the picture give about the subject? the artist? the date?

2. Is the subject of the portrait rich or poor? has he ever done manual work? does he buy and sell? Note the evidence.

3. Of what materials are his clothes made? How many rings has he? What do you observe about them?

4. Where is he sitting? How is the room constructed? What articles of furniture and other equipment do you see?

5. What information about letters and letter-writing does the picture give? Be sure that you note every detail.

6. What can you tell about the books?

7. What do you observe about the coins?

8. What does the table cover suggest about European trade at the time the picture was painted?

9. What are the flowers in the vase?

10. Do you see anything else in the picture that calls for comment?

Now sum up your notes under two heads:

1. The details that suggest the life and character of the subject

2. The details that give information as to the artist's methods and skill

With these notes you can explain both the character of the man portrayed and the skill with which the artist has evidently portrayed him. The two subjects are quite distinct.

This method of exposition can be applied to any work of art, but the more subtle the subject and the more distinctive the technique, the more difficult it is to keep the exposition grounded upon material facts—the more difficult and the more important. The sane and luminous exposition of works of art is one of the most difficult forms of writing. Here we have barely touched upon the most elementary aspect of it.

Assignment 8.

1. Sum up in direct statements your understanding of the character interpreted in the following passages; and note all the

methods of exposition used. Then try to find other examples of these same methods from stories mentioned on p. 360 of this book:

"Dulcie hurried homeward. Her eyes were shining, and her cheeks showed the delicate pink of life's—real life's—approaching dawn. It was Friday; and she had fifty cents left of her last week's wages.

"Dulcie stopped in a store where goods were cheap and bought an imitation lace collar with her fifty cents. That money was to have been spent otherwise—fifteen cents for supper, ten cents for breakfast, ten cents for lunch. Another dime was to be added to her small store of savings; and five cents was to be squandered for licorice drops—the kind that make your cheek look like the toothache, and last as long. The licorice was an extravagance—almost a carouse—but what is life without pleasures?

"Dulcie had a furnished room. There is this difference between a furnished room and a boarding-house. In a furnished room, other people do not know it when you go hungry.

"On the dresser were her treasures—a guilt china vase presented to her by Sadie, a calendar issued by a pickle works, a book on the divination of dreams, some rice powder in a glass dish, and a cluster of artificial cherries tied with a pink ribbon.

"Against the wrinkly mirror stood pictures of General Kitchener, William Muldoon, the Duchess of Marlborough, and Benvenuto Cellini. Against one wall was a plaster of Paris plaque of an O'Callahan in a Roman helmet. Near it was a violent oleograph of a lemon-colored child assaulting an inflammatory butterfly. . .

"At ten minutes to seven Dulcie was ready. She looked at herself in the wrinkly mirror. The reflection was satisfactory. The dark blue dress, fitting without a wrinkle, the hat with its jaunty black feather, the but-slightly-soiled gloves—all representing self-denial, even of food itself—were vastly becoming.

"Dulcie turned to the dresser to get her handkerchief; and then she stopped still, and bit her underlip hard. While looking in her mirror she had seen fairyland and herself a princess, just awakening from a long slumber. She had forgotten one that was watching her with sad, beautiful, stern eyes—the only one

there was to approve or condemn what she did. Straight and slender and tall, with a look of reproach on his handsome, melancholy face, General Kitchener fixed his wonderful eyes on her out of his gilt photograph frame on the dresser.

"Dulcie turned like an automatic doll to the landlady.

" 'Tell him I can't go,' she said dully. 'Tell him I'm sick, or something. Tell him I'm not going out.'

"After the door was closed and locked, Dulcie fell upon her bed crushing her black tip, and cried for ten minutes. General Kitchener was her only friend. He was Dulcie's ideal of a gallant knight. He looked as if he might have a secret sorrow, and his wonderful moustache was a dream, and she was a little afraid of that stern yet tender look in his eyes. She used to have little fancies that he would call at the house sometime, and ask for her, with his sword clanking against his high boots. Once, when a boy was rattling a piece of chain against a lamp-post, she had opened the window and looked out. But there was no use. She knew that General Kitchener was away over in Japan, leading his army against the savage Turks; and he would never step out of his gilt frame for her. Yet one look from him had vanquished Piggy for that night. Yes, for that night.

"When her cry was over Dulcie got up and took off her best dress, and put on her old blue kimono. She wanted no dinner. She sang two verses of 'Sammy.' Then she became intensely interested in a little bad speck on the side of her nose. And after that was attended to, she drew up a chair to the rickety table, and told her fortune with an old deck of cards.

" 'The horrid, impudent thing,' she said aloud. 'And I never gave him a word or a look to make him think it.'

"At nine o'clock Dulcie took a tin box of crackers and a little pot of raspberry jam out of her trunk, and had a feast. She offered General Kitchener some jam on a cracker; but he only looked at her as the sphinx would have looked at a butterfly—if there are butterflies in the desert.

" 'Don't eat it if you don't want to,' said Dulcie. 'And don't put on so many airs and scold so with your eyes. I wonder if you'd be so superior and snippy if you had to live on six dollars a week.' "—O. Henry, "An Unfinished Story."

2. Write a group of brief character studies (about 100 words each), on the basis of (1) clothes; (2) shoes; (3) neckties; (4)

hats; (5) pictures in a room; (6) books owned; (7) an automobile; (8) hands; (9) voice; (10) some habit.

3. Write a 300-word exposition of some place—a town, a house, a bit of nature very familiar to you.

4. Write, in 100 words each, expositions of (1) the Gisze picture; (2) Holbein's art in it.

5. Repeat the exercise with some picture of your own choosing.

CHAPTER III

METHODS OF NARRATING

Limitation of Material. Narration is the foundation method of history, biography, fiction, and of certain types of the essay. However much they are built up and filled out by means of description and exposition, it is narration that makes them what they are.

Narration is constructed on the principle of chronology, or time sequence. In its simplest form it is found in the *Anglo-Saxon Chronicle*, in which all sorts of events are jotted down together, forming a sequence only because of the chronological arrangement of the years, thus:

773. In this year a red Christ's cross showed in the sky after sunset, and in this year the Mercians and Kentish men fought at Otford, and wonderful snakes were seen in Sussex.

This is one kind of narration, events entered year after year without logical relationship.

Another kind is illustrated in the talk of Miss Bates, a character in Jane Austen's *Emma*, who tells a story by associating everything that she can think of at the moment about a common center of interest, in the order in which she happens to remember it, thus:

"I was so astonished when she first told me what she had been saying to Mrs. Elton, and when Mrs. Elton at the same moment came congratulating me upon it. It was before tea—stay—no, it could not be before tea, because we were just going to cards—and yet it was before tea, because I remember thinking—oh, no, now I recollect, now I have it; something happened before tea, but not that. Mr. Elton was called out of the room before tea, old John Abdy's son wanted to speak with him. Poor old John,

I have a great regard for him; he was clerk to my poor father twenty-seven years; and now, poor old man, he is bed-ridden, and very poorly with the rheumatic gout in his joints—I must go and see him today; and so will Jane, I am sure, if she gets out at all. And poor John's son came to talk to Mr. Elton about relief from the parish; he's very well to do himself, you know, being head man at the Crown, ostler, and everything of that sort, but still he cannot keep his father without some help; and so . . . That was what happened before tea. It was after tea that Jane spoke to Mrs. Elton."

The art of narration involves both methods: there must be a continuous line of events to which the reader's attention is held, and these must be arranged in some definite order of time. The chronicler lacked continuity of subject; Miss Bates continuity of time. The result in each case was the introduction of irrelevant material.

To narrate well, then, you must do two things. You must first single out from the enormous complex of events and facts that have come under your observation a group that can be seen to belong together as combined in the life of an individual, a family, a larger social group, an institution, a city, a nation; and you must then arrange these events in such an order that the attention is continually aware of a definite progression in time from the first to the last.

These methods must be considered separately.

How can you get together all the details that belong in a narrative and none that do not?

1. In the narrative of fact the natural associations of men in time and place shut out an enormous amount of irrelevant material. If you choose to write a biography of Edison, you have excluded by your mere choice the enormous number of facts that are not related to your subject. In writing fiction, your choice of plot eliminates all details that do not belong to your plot.

2. Space limitations shut out more. In a paper of 500 words, you will have to disregard altogether the greater part of the available facts about the life of Edison.

3. The actual and unavoidable limitations of the point of view chosen will still further reduce the number of facts at your disposal. You cannot write a personal account of a battle from the point of view of an aviator, a man in the trenches, and an officer at general headquarters, because no one can be in three places at once. You cannot write a personal account of the battle of Marathon as well as of the battle of the Marne; no one has lived in both times. Physical point of view, then, limits still further the usable facts. Moreover, mental point of view also affects them. A chemist and a poet, an aristocrat and a socialist, a lawyer and a soldier and a doctor—each will choose, out of material presented to all, the facts about which he knows most and in which he is chiefly interested. And since the possibilities of an individual observer are thus limited, the writer must be careful not to shift his narrative from one point of view to another without clearly and unmistakably indicating the shift.

4. But this is not all. No one ever tells a story accidentally or unconsciously—that is, without purpose. Whatever the purpose may be—whether to share the information, interest, amusement, or philosophy, that one has derived from observation of a series of related events, or whether simply to impress the world with one's ability as a narrator—a purpose of some sort underlies every narrative that comes into existence, and helps to determine its content. A humorous purpose excludes tragedy, a philosophical purpose may exclude picturesque detail, a purely artistic purpose commonly excludes the use of statistics. Much material is shut out as being merely irrelevant to the purpose in hand.

5. Finally, associated with purpose yet distinct from it, there is the audience to be considered. A narrative intended for children necessarily omits much that would be included in one for mature readers; a history of a war written for military men would not suit a popular magazine, and so on.

Summing up, we may say that the first essential of good narrative is to shut out all material that is irrelevant; and that material may be irrelevant (1) from the nature of the subject itself, (2) from the limitations of space, (3) from the physical and mental point of view of the narrator, (4) from the purpose in hand, and (5) from the point of view of the persons for whom the narrative is intended.

The second essential of good narrative is a definite time-order; that is, the reader's attention must be kept generally looking forward to events that will follow in time those on which it is at the moment focused. It is, however, only in a very simple narrative of a life of few activities, or of a short space of time, that the time sequence can be invariably followed. As soon as there is any degree of complexity two other time arrangements are introduced.

By the first, the string of events is held fast for a time while a short backward loop is made to gather in material that at an earlier stage was not relevant, or material having a special bearing upon the particular event to which the loop is attached. These loops are most frequently found at the beginning: a striking situation is introduced, and when the reader's interest is regarded as secure, a backward loop is made to gather up the events that led to it. But at intervals in almost any narrative of fact or fiction it may be advisable to introduce loops of this kind.

By the second method a complex event is analyzed into

parallel strands, and at the end of each strand of events, return is made to the beginning of the next. By this method a history might proceed in either of two ways:

The Renaissance in Italy, France, Germany, and England
1. 13th century
2. 14th century
3. 15th century
4. 16th century

Or:

The Renaissance in Europe, 13th–16th century
1. Italy, 13th–15th century
2. France, 14th–16th century
3. Germany, 15th–16th century
4. England, 15th–16th century

Obviously the second arrangement gives a clearer impression. The point to be noted is that a complex narrative extends over space as well as over time; and the sequence must be halted until all the spatial elements are brought into line.

Assignment 1.

1. Of the following subjects choose five which you think could be treated by strictly narrative methods in a paper of 500–1,000 words: Hoover's Political Career; the History of Some State; the History of the Theatre; Origin and Development of Baseball; the Search for New Chemical Elements; Dr. Johnson's Relations with Lord Chesterfield; Radio Developments; My Efforts to Make a Garden; the Early Colonies in Massachusetts; the Career of Alexander Hamilton; the Annexation of Alaska.

2. State how each of the subjects chosen might and should be limited further. Make as many variations of each subject as possible; and narrow each until it could be presented in a short paper.

3. Study the tables of contents of six histories or biographies, and make notes on the use of parallelism and "looping back."

4. Discuss the limitations of subject-matter suggested by each of the following titles; where it is possible, verify your conclusions in regard to the book:

Bryce's *History of the American Commonwealth;* Green's *The Making of England;* Roosevelt's *The Winning of the West;* Stubb's *Constitutional History of England;* Strickland's *Lives of the Queens of England;* Motley's *Rise of the Dutch Republic.*

5. Collect instances of the "looping back" process as used in fiction. Note when it occurs at the beginning of a story and when later.

6. Relate in class some recent experience of your own, to see how far you tell it progressively and how often you have to go back and pick up dropped threads.

7. Relate in two or three minutes the plot of some novel that is familiar to all the class, to see how far you tell the incidents in the order in which they come, and how often you find yourself saying, "Oh, I should have told you first . . ."

8. Decide upon some novel familiar to all the class, and in 200 words or less write an outline of its plot in the order in which the incidents are related in the book. Do this from memory, and verify by referring to the book. Note any instances of "looping back" that may occur.

Scale of Treatment. When you have determined approximately the material that belongs to your narrative, you must next consider how it is to be fitted into the space at your disposal. If, for example, you are asked to write something about Milton in 1,000 words, and your paper is to be read before a club, you may say to yourself: "These people know nothing about Milton; I'd better give them a general survey of his career." Or you may say: "These people know much about Milton as a poet; I will write about his career as a patriot." In the first case you will have far more facts to deal with than in the second; you will have to condense much more your treatment of each fact; your paper will be on a smaller scale. Here your problem is not so much one of exclusion as one of settling the relative proportions of the material that must be included. But whether your scale be large or small, all the parts of your narrative must be planned so that each gets

the proportion of space due to the relative importance or unimportance of each idea.

To make such a scale, a good plan is to begin by asking yourself the following questions: "Which is the most important aspect? What other features must be treated in a general survey? How do they compare in importance with one another and with the leading aspect? How much space must I leave for the main aspect in order that it shall dominate? How much can I spare for each of the others?" After answering these questions you might apportion your general survey of Milton's career approximately thus:

1. Parentage, education, and travel (100 words)
2. Early career as poet (200 words)
3. Career as patriot (200 words)
4. Late career as poet (500 words)

Without such a preliminary consideration of space and scale, your paper might easily take some such distorted form as this:

1. Parentage (50 words)
2. Education (200 words)
3. Travel (100 words)
4. Career as a patriot (300 words)
5. Early career as poet (300 words)
6. Late career as poet (50 words)

You begin on too large a scale, give half your paper to preliminaries, and exceed your space before you reach the most important point, and so are obliged to deal with it in a few hasty words at the end.

It is only by a mathematical allotment of space beforehand that you can learn to proportion the parts of your narrative so that the whole composition is on the scale demanded by your space limits.

But, you may ask, how shall I know what is most important—what needs most space? In every group of as-

sociated events certain ones stand out as having an absolute and permanent importance, but there are other events that have shifting values, dependent upon the narrator's purpose, his point of view, and the interests of his audience. These must be considered in the construction of your narrative.

In the Middle Ages, there were many tales that were made almost interminable by stringing together an indefinite series of events without regard to their relative importance or unimportance. It was done in this way:

> And also a young man, who did not know about the dragon, went out of a ship, and went through the isle till he came to the castle, and came into the cave; and went on till he found a chamber, and there he saw a damsel that was combing her hair and looking in a mirror. . . .—*Travels* of Sir John Maundeville.

Now the point of this story is obviously the meeting with the dragon. Why need we be told in detail how the man went through the isle? The account can be reduced more than one-fourth with gain in interest if these unimportant details are omitted, thus:

> And also a young man, who did not know about the dragon, went out of a ship to the castle, where in a chamber of the cave he saw a damsel combing her hair and looking in a mirror. . . .

But if the point of the story was not what happened when the man met the dragon but how he discovered the castle and overcame obstacles in getting to it, then the omitted details must be put back and emphasized: how he got lost on his way through the isle, how he was dazed by what he saw, and how he resisted enchantment in the cave. In the one case, the details are to be taken for granted; in the other, they should be emphasized.

A careful analysis, to determine both the scale fixed by space limits and the adjustment of part to part on this scale, is an admirable way to get an idea of the flexibility

of the materials of narration. Such an analysis may be written in sentence form or as a topical outline; but it should be made on cards, with a rough estimate of the number of words given to each event in the narrative.

Perhaps equally valuable is practice in making abstracts of both history and fiction, in order to see what material is set aside as the scale is reduced. It is particularly helpful to take the same piece of work and reduce it to its lowest terms by a series of abstracts, each of which suggests treatment on a different scale. For instance, take a passage of 400 words and reduce it to 200; then to 100; then to 50; and finally to a single sentence. Take a story and gradually cut out the less important events until it is reduced to a single sentence.

In making an abstract, first read each paragraph carefully to see whether its substance is summed up in a topic sentence; if so, you will be saved the trouble of making one.

Assignment 2.

1. Make an abstract in 400 words, then in 200, 100, and 50 words, of some historical or biographical article, or chapter of a biography. The following biographies from some good encyclopædia would be suitable:

Joan of Arc, Lady Jane Grey, Samuel Pepys, Sir Francis Drake, Sir Walter Raleigh, Prince Rupert, Sir Joshua Reynolds, David Garrick, Michael Faraday, Alexander Graham Bell, Margaret Fuller, William Morris, S. F. B. Morse.

2. From the article or chapter that you have chosen for 1, select a subject that you think would be interesting for a paper of 500 words. From your source of information make notes of the main episodes that should be developed, and discuss the scale of treatment and the features that should be emphasized.

3. Give the main incidents in an imaginary attempt at theft from three points of view: (1) the thief's; (2) the victim's; and (3) a bystander's.

Note changes of emphasis required by the hypothesis that the thief is (1) starving, (2) a kleptomaniac; that the victim is (1) a

nervous old lady, (2) a football star; that the bystander is (1) a policeman, (2) a child.

4. Compare two chapters in two histories dealing with the same subject but for entirely different classes of readers, to see how the emphasis varies. Green's *Short History of the English People* and a condensed textbook on the history of England make a good contrast. Note on cards the different allotment of space to different subjects.

Narrative Devices. On any scale of treatment many details that are unimportant for the purpose in hand must be omitted. There are various ways in which this reduction can be successfully managed, among them these:

1. Getting rid of the machinery of an event
2. Summing up in a transition paragraph uneventful periods
3. Passing from one dramatic moment to another, leaving the reader to infer what has happened in the interval

One of the commonest causes of ineffectiveness in narration is failure to distinguish between details that have narrative value in themselves and details that are merely machinery, and as such should be taken for granted. In the following sentence the machinery is enclosed between parentheses:

This morning I (dressed and walked downtown after I had had breakfast and) bought an imported hat for twenty dollars.

Unless there is some reason for emphasizing the parenthetical matter—for example, if the speaker were an invalid—the narrative gains point by omitting it as something to be understood. Yet how many people have learned to omit details of this kind in conversation?

Most fiction is overloaded with details which contribute nothing to the effect. In an artistic story there is not a look or a gesture that has not a definite value for plot, character, or atmosphere. To see this, read a chapter in

a story by Harold Bell Wright and one in a story by John Galsworthy.

In narrative of fact, on the other hand, the value of incidental detail for dramatic presentation is too little understood.

It is a safe rule when you are writing fiction, to see how much detail you can omit without loss; and when you are writing fact, to see how much detail necessarily involved in the main events you can put in.

One useful device is the transition paragraph beginning:

So months passed . . .

Some time elapsed without much change in the situation . . .

Two days later . . .

This assumes either that the intervening events are of the type just narrated in full, or that there are no events of importance. By summarizing in this way the colorless parts of your narrative you save space so that you can develop more fully other parts on which you wish to focus the reader's attention. Note also that these transition passages have a double value: they give background against which the dramatic scenes stand out the more distinctly, and they afford a momentary relief to the reader's attention.

Still more effective and more modern is the method of passing from one dramatic point to the next without indication of the intervening episodes, which must, naturally, be of a sort that can be safely inferred by the reader. Arnold Bennett, for instance, in a short story called *The Lion's Share*, represents the hero, Horace, as the lifelong victim of his younger brother, Gerald, whom as a child he had the misfortune to injure. Gerald not merely lives upon his brother, but cuts him out in his one love affair. We have a long account of a tea party in which it seems

that Horace is about to win the girl, a long account of the sudden arrival of Gerald, and of his effect upon the girl. Then, instead of giving details, Bennett says:

> The wedding cost Horace a large sum of money. . . .

Whenever this sharp transition from one important point in the narrative to another can be made with perfect clearness, it gives dramatic value.

The best way to learn when to give and when to omit details is to observe continually how they are used in the work of skilled writers to secure striking effects with the greatest economy of words.

Assignment 3.

1. Try to observe in your own use of narration as you talk, and in the narratives of people to whom you listen, the coordination of important and unimportant details. Note and bring to class any striking instances of this that you observe in yourself or in others, and show how the narrative might be improved by omissions.

2. Copy and bring to class for discussion ten transition paragraphs or sentences from history, biography, or fiction. Try to get as many types as possible. While you are doing this, note on separate cards instances in which the reader is left to make the transition.

3. In the fiction of a good magazine note ten or more instances in which the events of a period of time are left to be imagined by the reader. Distinguish between the cases in which the events are of the same sort as those previously described in the story, and those in which they are simply unimportant.

Plot. The facts of human experience we relate in terms of space and time, and as far as we can, of cause and effect; and thus we make history and biography. In fiction we use the same human experience; but instead of representing it as it is, we reshape it to conform to and exhibit a special pattern, commonly called a *plot*.

The essence of plot is instability. In life we find infi-

nitely variable series of periods of quiescence and of activity or change; but plot is concerned only with the element of change. In life a group of persons may go on in a routine that scarcely alters for years at a time; then suddenly there is upheaval, and the stability of their lives is overthrown. For a time, long or short, routine disappears, every phase of experience is freshly considered; almost every day brings change; then readjustment takes place, and a new routine follows. But during these periods of change there lies, perhaps in every life, the possibility of a story—that is, biography plus plot.

The first thing, then, that plot does is to throw experience out of focus: it expands the episodes of a few moments and sums up years in a sentence or a phrase. It has its origin in the element of change in life, and it moves from the breaking up of an unstable situation to an end that is relatively stable. In the entire movement of plot there is, except for contrast and relief, no moment of rest; each unstable situation breaks up into other situations, which immediately break up into others. The whole story sweeps forward in ceaseless progression—at different paces, it is true, and with emphasis on different features, but without rest until the full stop in the last situation.

But instability—change—always involves a conflict of forces—a tug in two directions. This may be external—the clash of human wills, or the fight of a human being with his environment, social or physical; or it may be internal—the conflict of desires and motives within a personality. In stories of adventure, and in such novels as most of Scott's and Dickens's, the conflict is largely external; in psychological studies such as the novels of Henry James and Dorothy Richardson, it is largely internal. In the novels of Thackeray, Meredith, and the

chief contemporary novelists, both kinds of struggle are found in varying degrees.

In this conflict the reader is partisan; he always identifies himself more or less completely with the figure or figures about whom the plot revolves, and accordingly he is in a state of suspense until he knows the outcome of the series of changes. The more strongly this suspense is felt, the greater is the pull or tension of the plot. The story with the most successful plot is that which the reader "cannot put down" until he knows "how it comes out."

Now *suspense* is the result of certain definite devices. One of these is increasing the tension as the story develops. Without this intensification, after a time the reader will grow comfortably callous to the hero's sorrows or escapes, thinking, "He will come out all right as he always does." What then? The writer must increase the trouble or the danger until his invention is exhausted—when, of course, it is time to end the story. But the plot, if it is to hold the attention perfectly, must involve the reader in a succession of thrills each of which is in some way more exciting than the one before it.

But the steady increase of tension is not enough. It must from time to time be stimulated. The stimulation is accomplished by breaking the suspense here and there and then bringing back the complications intensified.

Each situation where the plot thickens is called a *climax*. And the chief climax is always, in a well-constructed plot, that point at which the complication of the action is most intense and the force or forces are introduced which finally result in the "untying of the knot." There may be but one principal climax in a plot, but usually we find a succession of lesser climaxes leading up to the chief one.

The suspense in plot may be of two sorts. In tragic plot

the reader from the first sees the inevitable outcome, and watches it just as in life he might watch a man's struggles to escape from the whirlpool of Niagara. His question is never: "What will be the end of this?" but always: "How long can defeat be postponed, and how will it come about in the end?"

In comedy plot, the end is not seen to be inevitable; on the contrary, it looks impossible. The reader's question becomes: "How can this turn out as I wish?" And his interest may be deepened in two ways: (1) by befogging him, and (2) by misleading him.

Befogging him means so complicating the episodes that no way out appears; and misleading him means making every episode seem to lead directly away from the desired end. In Dickens's *Bleak House* we are befogged as to the outcome, by the interposition between hero and heroine of subplot and counterplot, involving many minor characters. In Jane Austen's *Persuasion* we are most delicately misled to believe that Captain Wentworth is in love with Louisa, even as Anne Elliott, the heroine, is led to believe it.

These are the basic ideas on which innumerable plot patterns have been built up in the novel and the drama.

Each writer chooses and combines such material as his experience of life brings him, but always by the methods here suggested. He may have a double thread, as in *Vanity Fair*, where we follow out the tragedy of Becky Sharp and the comedy of Amelia Sedley. He may have a multiple plot, as Dickens usually has, in which comedy and tragedy elements are tangled. He may write almost straight biography, as Thackeray does in *Henry Esmond*, and even continue this through several generations, as Arnold Bennett does in *The Old Wives' Tale*. Or he may write a narrative of several social groups which reads

almost like history, with only a subtle and elusive plot pattern, as Tolstoi does in *War and Peace*. But wherever plot appears at all, it conforms to the same general principles.

Assignment 4.

1. Analyze the plot technique of such of the following novels as you have read: *Tess of the D'Urbervilles; Under the Greenwood Tree; Bleak House; Little Dorrit; David Copperfield; Vanity Fair; The Newcomes*; *Pride and Prejudice*; *Jane Eyre; The Mill on the Floss; Silas Marner; Middlemarch*; *Diana of the Crossways; The Egoist; Lord Jim; Lorna Doone; The Heart of Midlothian; Kenilworth; Kidnapped; Treasure Island.*

In doing this, use the following suggestions:

(1) Is the type biographical, autobiographical, historical, social, or simply episodic?

(2) Is the plot single, double, or multiple? If you find more than one plot, classify each as tragedy or comedy.

(3) State the central figure or figures; the nature of the conflict; the opening and closing situations, showing that the first is unstable and the last stable; and the climax or climaxes.

(4) Show how the reader is befogged or misled—or both.

(5) Show how years are telescoped and episodes are expanded.

(6) Distinguish between plot and non-plot elements.

2. Write a careful analysis in 500 words of one of these books, discussing all the points enumerated above.

CHAPTER IV

METHODS OF DESCRIBING

Sense Appeal. Description aims to stimulate the reader's imagination and to reawaken in him sense impressions from his past experience. This is not to cause the reader to see exactly what the writer has seen. No two people ever see the same thing, even at the same time, in exactly the same way; everyone differs from everyone else in his senses and in his standards. Titian-red hair means one thing to me, another to you; and it meant something still different to Titian himself. Description does not aim to transfer impressions, because this transfer is manifestly impossible. It does not identify for you something that I have seen; it simply tries to make you construct from your own experience a mental image that fits my description.

"Fuenterrabía"—what image does the word convey to you? To me it brings a vision first of all of yellowness: of a wide sheen of beach, of tiers of sun-burned house-fronts; of many balconies trailing nasturtiums; of a golden-domed cathedral—all burning in intolerable sunlight. And with this comes a clear memory of a street like a sheer narrow ravine climbing the hillside; of cobbles that hurt the feet; of the echo of my own footsteps; and finally of a smell of damp cellar, hot grease, olives, and sour wine, that haunted the shaded way.

But how shall I describe the place for you who have not seen it? I must use words that appeal to your experience, whoever you are and wherever you have lived. You know

yellow; you have seen sand on the shore or in the desert—somewhere; you know the look of sun-burned things, you know nasturtiums, golden domes, ravines, cobbles, and the smell of damp cellars, olives, hot grease, and sour wine. Probably you have not experienced all these things in combination, but with the aid of imagination you blend them and make a picture which is not my picture nor the picture of anyone else who has seen the place. Yet for you it is real, because you have created it. Now the test of success in description is the extent to which it stimulates the reader's imagination to this creative process. How can the writer prepare himself to do this?

The fundamental preparation for writing good description is to awaken all the senses; the writer must know the look, sound, smell, taste, and touch of everything that comes into his experience. Then he must compare and associate these sense impressions, so that he can say: "This is like that"; and also: "This is found with that, but no two things could be more different." In this way he will acquire, not merely a host of vivid sense impressions, but such flexibility in shifting his attention from one to another that he can immediately group about one that is unfamiliar to his reader a host of others that are familiar, and choose the one word or the group of words that will stimulate the imagination to form a definite picture.

"She wore a green dress"—do you get a picture? Was the color olive-green, emerald-green, sea-green, apple-green, gray-green, moss-green, bottle-green, blue-green, bronze-green, or the hideous green of desk blotting paper? The writer must tell which if he wishes the reader to construct a picture.

To describe well, then, it is necessary both to cultivate the sharp senses of a naturalist, and to classify your impressions so that one can be made to explain another. In

this process of classification is involved the exact fitting to the impression of the specific and concrete word. Observe how these three conditions are met by a naturalist in the following descriptions of color, sound, taste, and smell:

> There were *jelly*-fish of *opalescent silver*, *scalloped* with *sepia*, alive with *medusa locks*—a *tangle* of *writhing*, *stinging strands*. . . . *Iridescent*, *feathery-footed sea-worms*, *pale green sea-snakes*, *blue translucent shrimps*—all came to our net. . . .—William Beebe, *Jungle Peace*.

Do you know *sepia*, *medusa locks?* The writer assumes that you do. Do you know the difference between *opalescent*, *iridescent*, and *translucent?* The writer is writing for people who do.

In the following, sound and motion are combined because in the reality they were inseparable. The description is of bats in a cave:

> From the *inky darkness* of some hidden fissure they dropped almost to my face; then, with a *whip* of their *leathery wings*, they turned and vanished in the dark cavern ahead. The noise their wings made was incredibly loud; sometimes a *purring*, as fifty small ones *whirred* past together; then a *sharp singing*, and finally a *sharp whistling twang*, as a single giant bat *twisted* and *flickered* on his frightened way.—*Ibid.*

Do not all these familiar sounds and movements enable you to imagine the unfamiliar experience?

Here is the description of a Malaysian fruit:

> With rotten eggs as a basis, if one adds sour milk and lusty Limburger cheese *ad lib.*, an extremely unpleasant mixture may be produced. It quite fails, however, as an adequate simile to durian.—*Ibid.*

Here you are asked not merely to build up an impression but to increase the scale as you build—to exaggerate the blended impression. Does not this change of scale stimulate the imagination?

Before you attempt to write description, you should practice testing and classifying your sense impressions; and should give yourself some training in these respects. You will be surprised to find how quickly your senses respond to the suggestion. You might begin by trying to remember the color, shape, sound, taste, and smell of certain familiar things; continue by examining them to correct your impressions; and conclude by trying to associate them with as many others as you can find in each case to suggest them to other people. The reading of books based upon the closest sort of observation is a help, in that it shows the possibilities of development of the powers of the senses. For this purpose especially valuable are the writings of Henri Fabre, John Burroughs, W. H. Hudson, William Beebe, Thomas Hardy, Lafcadio Hearn, Dallas Lore Sharp, Richard Jefferies, and Theodore Roosevelt.

Assignment 1.

1. Write in class a phrase giving your impression of each of the following tastes: sweet potato, paw-paw, celery, radish, parsnip, plum pudding, lemon jelly, grape fruit, maple syrup, whipped cream, milk chocolate. Either suggest what it is like and explain the difference, or make a blend of several tastes. Use the senses of touch and smell whenever you need to do so.

2. In a sentence distinguish between the tastes of the following kinds of apples: Spitzenbergs, russets, and Jonathans; or any other three kinds.

3. Kipling describes the smell of a country cottage thus:

". . . the smell of the box-tree by the dairy window mixed with the smell of earth after rain, bread after baking, and a tickle of wood-smoke."

Use his method in describing in a sentence each the smell of (1) an attic; (2) a cellar; (3) a kitchen; (4) a room long closed; (5) a ship; (6) some other place of blended odors.

4. Describe in a phrase each of the following sounds: sawing; drawing a foot out of thick mud; skating; walking in wet snow; frying; boiling; the cheering of a crowd.

5. Distinguish in 30 words or less between the sounds in each of the following groups: the horns of three automobiles; a violin, a mandolin, and a guitar; an oboe and a French horn; the noises made by a cat and a dog to express different emotions; an express train and a fast freight.

6. Describe in a phrase the feeling to the touch of each of the following: sandpaper; tweed; a wet sponge; a dry sponge; chewing gum.

7. Distinguish in a sentence each the difference in the appeal to touch of the following: velvet and plush; all wool and mixed wool and cotton goods; two kinds of fur; jelly and curds.

8. Describe in less than 50 words each: (1) the sights and sounds observed from your window in ten minutes; (2) sounds heard in the house after you have gone to bed.

9. Describe from memory in a sentence or two the song of any bird or a sound made by any animal.

10. Describe briefly from memory any peculiarly vivid impression of smell, taste, or touch, made upon you in childhood.

11. Does the following suggest to you any similar memory? If so, tell it as exactly and naturally as you can (200–300 words):

"Down among the long wet grass there was a trickle of a stream which only ran after heavy rain, as it was an overflow from the drive gutter. It poured out in a little dribble of water from a drain-pipe into a pool, and then wandered off through winding banks till it fell gently into a bigger pool—too big ever to be filled, and the water only made it muddy in patches and then lost itself in the grass. In summer the pool was caked dry, and had cracks in it, as if there had been an earthquake. There my brother Bert and I used to play, damming the stream with mud, and then making a gap and letting the stopped-up water rush through with fury. When I put my face on the grass the stream looked as if it were the size of a big river, with cliff-like banks and a rough green forest hanging over the edges."—Joan Arden, *Childhood.*

12. Make a short study (about 100 words) of the gathering of flowers, fruits, or nuts, as remembered from childhood, in the manner of the sketch below. Try to select the few essential features that give a strong general impression of the scene:

"Sometimes on summer mornings in the holidays, when the sun had yet only touched the tree-tops, I went in the fields to

look for mushrooms. Then suddenly pushing through the wet grass I would see the white roundness of one, and others near it. They looked astonishingly holy, and were warm with life and wet with drops of dew on them, and when I touched my face with them they were tender, and the smell of their growing was strong. But when the sun shone hot on the grass and dried it I found no more and went home."—*Ibid.*

13. Make another short study of any similar use of imagination in childhood suggested to you by this sketch:

"There was also a little beech tree, which had a bough near the ground spreading out like a fan. I tied string on to four of the outermost twigs; then I stood on the main branch and gathered up the reins of my horses and drove them with fury, as I have seen ancient Britons in a circus drive their teams of horses from a chariot. I bent them to the ground with my feet, and let them spring so that the old brown leaves of last summer, which still clung to the twigs, made a rustling noise."—*Ibid.*

14. What are your first memories of a train? Read the following and make a short sketch (200 words) based on your own experience and impressions:

"From the bedroom windows of our house we could see the gray station down in the valley, and the trains creeping in and out. We could sit on the window-sill and draw them, and even at that distance feel how exciting and friendly they were, so that it would have hurt us not to hear the happy noises of puffing, or the complaining repetition of the shock down a line of trucks when an engine bumped into the first one. It was still more exciting to be on the single platform—the station was the terminus of a branch line—on summer evenings when the London train was expected, and the milkcarts came rattling up to fetch away the empty cans. Then we heard the hollow click of the signal going down, and the few people on the platform became suddenly alert. We strained our eyes to see the first white puff of smoke, and suddenly the engine came in with a rush, sizzling and dripping with heat like a great animal."—*Ibid.*

15. Have you had an experience like that below? If so, tell about it as simply and as unemotionally as is done in this paragraph. The beauty of the work lies in the detached manner of reproducing almost without comment an experience which to the child was full of emotional suggestion:

"Now and then when I was still quite young, I was allowed to go to church on dark Sunday evenings. I remember very clearly that once my mother and I waited at the end of the service while the organ was played. The sounds seemed to rise into the heights of the tower square. The people were streaming out, and the night wind through the open doors made the yellow gas-jets flare. Then a dark-bearded sexton went round, turning out all but a few of the lights, till the church was dim. The chancel, which had been blazing with light, was now lit only by the distant half-turned-down gas. Still the music went on, and I heard the chink of money being counted in the vestry. Then my father, who was the clergyman, strode slowly across the square under the tower towards us, his head thrown back as if he were looking at the sounds of the music, which I thought chased one another about near the roof. He sat at the end of our pew, his face quiet with thinking, till it was all over. Then our feet made a clattering noise on the pavement of the great empty church, and we went home up the field-path in the dark windy night."—*Ibid.*

Choice of Details. Suppose you describe a girl thus: "She is very small and dainty, always dressed in pale, delicate shades of color, preferably pale pinks and blues. She has a pink and white complexion, blue eyes, yellow hair, and doll-like features." Is not all this suggested by "She looks like a Dresden china shepherdess"? And does not this figure give a more vivid, a more concentrated, image of the girl?

If you suggest to your reader a single familiar image, his memory will reconstruct it for him. If you bid him with the aid of imagination construct a new image, he will have to blend it out of several memories. If you give him many details to work upon, the danger is that you will clog the wheels of his mental machinery, and disable him from producing any clear impression at all. As in drawing the best results sometimes come from the fewest lines, so in description, with comparatively simple subjects, a few

striking details make a deeper and clearer impression than a larger number, even though these may all be good in themselves. The next problem in description, then, becomes choice of details.

No subject is so simple that it does not offer far more material than could be used in any description. What principles govern choice? Before deciding this, let us observe the comfortable fact that there are certain natural exclusions of details.

The description of Fuenterrabía was an impression of someone who was in the streets of the town on a glaring summer day. Here is a sketch of the same place viewed from across the river three miles away on a chilly evening:

> A low, grey hump of a town, crested with a square black fort and a dim cupola, perhaps of some church, huddled between sharp-peaked purple mountains half hidden in swirling mists and the grey estuary that merged into a sea of steel.

The two descriptions have only one detail in common—the dome, which is clearly a dominant feature of the scene. What has completely suppressed one set of details and substituted another? There are at least three transforming factors: (1) the point of view; (2) the time of day; (3) the weather. The first made it impossible to say anything about balconies, flowers, cobbles, or smells, and changed the scale of the picture; the second and third entirely changed the colors. So, in general, if you are describing a view from a hill, you cannot go into detail about a town in the plain; if a scene in the town, you must remember how details look from the exact place where you are supposed to be, at the time and under the light conditions that prevail.

But there are other determinants of what shall and what shall not be included in a description. No two people see exactly the same details in a scene or in a person, not

merely because their eyes are different, but also because they are by temperament and training accustomed to look for certain features and to neglect others. As a painter is more aware of color and a sculptor of form, so a farmer sees in a landscape what is and might be grown there; a real estate agent views the same place as a possible site for a town; and a tired tramp stealing a ride shuts his eyes and does not look at the country at all. So it is with houses, dresses, faces, all aspects of life that come before our eyes: things that are beautiful to one are ugly to another, and no two people see the same combinations of details. Nor is this the whole of the matter. As appearances change according to the light in which they are viewed, so they change according to the mood of the observer. An empty house that seems picturesque in a happy mood may seem dreary when the observer himself is melancholy. Both the general character of the observer and his special mood at the time of observation, then, affect the choice of details, bringing about further rejections among all that might be seen from a particular point of view and under particular conditions of time and season.

All these necessary exclusions greatly simplify the problem of choice. If you are writing a description in your own person, and you do not shift your point of view or attempt to combine impressions derived from different experiences, you have only to be true to your own eyes and your own temperament and mood in order to make a picture. It may contain too many details to help the reader to build his own imaginative picture; but it will at least be true.

Assignment 2.

1. Analyze the following descriptions to determine as far as possible in each case (1) the point of view; (2) the time of day,

season of the year, and weather; (3) the character and occupation of the observer; (4) his mood at the time of observation:

"The loudest sound in the wood was the humming in the trees; there was no wind, no sunshine; a summer day, still and shadowy, under large clouds high up. To this low humming the sense of hearing soon became accustomed, and it served but to render the silence deeper. In time, as I sat waiting and listening, there came the faintest far-off song of a bird away in the trees; the merest thin upstroke of sound, slight in structure, the echo of the strong spring singing. This was the summer repetition, dying away. A willow-wren still remembered his love, and whispered about it to the silent fir tops, as in after days we turn over the pages of letters, withered as leaves, and sigh. So gentle, so low, so tender a song the willow-wren sang that it could scarce be known as the voice of a bird, but was like that of some yet more delicate creature with the heart of a woman."—Richard Jefferies, *The Open Air*.

"Next morning the August sun shone, and the wood was all a-hum with insects. The wasps were working at the pine boughs high overhead; the bees by dozens were crowding to the bramble flowers; swarming on them; humble-bees went wandering among the ferns in the copse and in the ditches and calling at every purple heath-blossom, at the purple knap-weeds, purple thistles, and broad handfuls of yellow-weed flowers. Wasp-like flies barred with yellow suspended themselves in the air between the pine-trunks like hawks hovering, and suddenly shot themselves a yard forward or to one side, as if the rapid vibration of their wings while hovering had accumulated force which drove them as if discharged from a cross-bow. The sun had set all things in motion."—*Ibid.*

"Three fruit-pickers—women—were the first people I met near the village [in Kent]. They were clad in 'rags and jags,' and the face of the eldest was in 'jags' also. It was torn and scarred by time and weather; wrinkled, and in a manner twisted like the fantastic turns of a gnarled tree-trunk, hollow and decayed. Through these jags and tearings of weather, wind, and work, the nakedness of the countenance—the barren framework—was visible; the cheek-bones like knuckles, the chin of brown stoneware, the upper-lip smooth, and without the short groove which should appear between lip and nostrils."—*Ibid.*

"A single vast gray cloud covered all the country, from which the small rain and mist had just begun to blow down in wavy sheets, alternately thick and thin. The trees of the fields and plantations writhed like miserable men as the air wound its way swiftly among them; the lowest portions of their trunks, that had hardly ever been known to move, were visibly rocked by the fiercer gusts, distressing the mind by its painful unwontedness, as when a strong man is seen to shed tears. Low-hanging boughs went up and down; high and erect boughs went to and fro; the blasts being so irregular, and divided into so many cross-currents, that neighboring branches of the same tree swept the sky in independent motions, crossed each other, or became entangled. Across the open spaces flew flocks of green and yellowish leaves, which, after traveling a long distance from their parent trees, reached the ground, and lay there with their under-sides upward."—THOMAS HARDY, *Under the Greenwood Tree.*

Point of View. The chief danger of the inexperienced writer when he attempts a description involving more than a few details is that he tries to photograph what he sees. He says to himself in effect: "This place is so different from others of its kind that if I only put in enough of its striking features, the reader must see it as I do." This theory ignores the fundamental truth which we have been emphasizing, that no one can make anyone else see what he himself sees. But because the belief that he can is so deep-rooted, it is worth while to show in detail how it leads astray even a writer of genius. As you read the following description of a house, make five sets of notes:

1. The details that could have been observed by a passing stranger from the opposite side of the street
2. Additional details that could have been observed from the lawn
3. Further details that could have been observed by passing through the gate in the latter
4. Details that could have been known only to someone who either lived in the house or visited it frequently

5. Details that seem incongruous with the general impression of charm

(1) It was a large frame house of two stories; all the windows in the front were bay. (2) The front door was directly in the middle between the windows of the parlor and those of the library, while over the vestibule was a sort of balcony that no one ever thought of using. (3) The house was set in a large well-kept yard. (4) The lawn was pretty; an enormous eucalyptus tree grew at one corner. (5) Nearer to the house were magnolia and banana trees growing side by side with pines and firs. (6) Humming-birds built in these, and one could hear their curious little warbling mingling with the hoarse chirp of the English sparrows which nested under the eaves. (7) The back yard was separated from the lawn by a high fence of green lattice-work. (8) The hens and chickens were kept here, and two roosters, one of which crowed every time a cable-car passed the house. (9) On the door cut through the lattice-fence was a sign, "Look Out for the Dog." (10) Close to the unused barn stood an immense windmill with enormous arms; when the wind blew in the afternoon the sails whirled about at a surprising speed, pumping water from the artesian well beneath. (11) There was a small conservatory where the orchids were kept. (12) Altogether, it was a charming place. (13) However, adjoining it was a huge vacant lot with cows in it. (14) It was full of dry weeds and heaps of ashes, while around it was an enormous fence painted with signs of cigars, patent bitters, and soap. —Frank Norris, *Vandover and the Brute*.

Looking at your four lists, can you say from which point of view the author means the description to be written? Does he stand still while he is drawing his picture, or does he continually shift his position without warning? What can you tell about the weather, season, and time of day? What general impression does he try to give of the place as a whole? What details immediately contradict this impression?

The root of the trouble is that what we have here is not a picture at all, but an identification. It is altogether

probable that not another house in the city would have shown exactly this combination of details; but the reader's perpetual effort to shift his point of view and to combine these unexpected things simply blurs the picture.

Contrast the following by noting, as you read it, answers to these questions: What has Guy to do with the house? Is he familiar with it? What indications of his mood are given? From what point of view does he examine the house? Is it natural for him to count the windows and imagine his friends behind them? Does he change his point of view? Is the change unmistakably shown? Do you get an effect of strong or of subdued light? Is any detail given that could not have been seen or would not have been noticed by that particular person at that particular time?

Guy sat upon the parapet of the well under the shade of a sycamore-tree and regarded with admiration and satisfaction the exterior of his house. He looked at the semicircular porch of stone over the front door and venerated the supporting cherubs who with puffed-out cheeks had blown defiance at wind and rain since the days of Elizabeth. He counted the nine windows, five above and four below, populating with the shapes of many friends the rooms they lightened. He looked at the steep roof of gray-stone tiles rich with the warm golden green of mossy patterns. He looked at the four pear trees against the walls of the house, barren now for many years. He looked at himself in silhouette against the silver sky of the well-water; and then he went in-doors.

The big stone-paved hall was very cool, and the sound of the stream at the back came babbling through lattices open to the light of a green world. Guy could not make up his mind whether the inside of the house smelled very dry or very damp, for there clung about it that odor peculiar to rustic age, which may be found equally in dry old barns and in damp potting-sheds. He wished he could furnish the hall worthily. At present it contained only a high-back chair, an alleged contemporary of Cromwell, which was doddering beside the hooded fireplace; a

warming pan; and an oak chest which remained a chest only so long as nobody either sat upon it or lifted the lid. There was also a grandfather-clock which had suffered an abrupt resurrection of four minutes' duration when it was recently lifted out of the furniture van, but had now relapsed into the silence of years. —COMPTON MACKENZIE, *Plasher's Mead.*

Now compare the number of details given with the number in the preceding description. You will find that although the second is about fifty words longer, and includes an interior as well as an exterior view, it contains by actual count only about half as many details. The reader for the moment *is* Guy, sitting on the well-parapet, and he supplies from his imagination details about the porch and the cherubs; and with Guy he goes indoors and supplies the hall furniture out of his own experience of antiques.

In the following paragraph, note how simply and how definitely each change in the point of view is indicated as the men in the boat row all day long until they reach the land. Very few details are given; and as the boat lands in the dark, the appeal to the sense of smell replaces appeal to sight:

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always *from a small boat*, a high outline of mountains, blue and afar *in the morning;* like faint mist *at noon;* a jagged wall of purple *at sunset.* I have *the feel of the oar in my hand*, the vision of the scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering *in the dark.* A red light burns *far off* upon the gloom of the land, and the night is soft and warm. *We drag at the oars* with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night —the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.—JOSEPH CONRAD, "Youth."

Which details suggest that the narrator is a man of artistic sensibility?

Assignment 3.

1. Tell all that you can about the sex, personality, and mood of each observer, and also about the conditions under which each observation was made, in the following:

"Gussie Bloom went by the house last night. She was wearing a new brown suit with a pleated skirt, and a hat with red roses."

"That wasn't a new suit. I met her on the road this morning. It was her last winter's suit with some new braid on the coat. And those roses her sister Sally wore on a black hat all last winter."

"A girl with a peach-blossom face and Titian hair, a very Hebe dressed in long lines of stuff, brown madder in hue, intensified to crimson in the roses of her hat."

"Gussie looked mighty sweet when she came into the store today to buy a pair of gloves. Five and three-quarters she wears. Prettiest little hand in the world. I almost forgot to let it go!"

"The girl was not bad-looking, but dressed in a half-cotton sweatshop suit and a home-trimmed hat hopelessly out of date."

2. Write two paragraphs describing the street you know best as it looks (1) from a window on a morning in early spring; (2) from the sidewalk at a given point on a winter night.

3. Describe in less than fifty words some town that you know well, as seen from a distance; and in another fifty words or less give a "close-up" of its principal street. Make it evident in your descriptions what the season, time, and weather were at the time of observation.

4. Take the exercises in 3 and change all the conditions of observation, noting what details you must omit, and what fresh details you must add.

5. Write a description in fifty words or less of the sounds that you have noted in a corner of a wood or garden, or of the campus. Use few details, but make each one count. See that they all belong to the conditions of your point of view.

6. Write in less than a hundred words a description of some storm that made a special impression upon you. Describe the different movements of the trees if it was a wind storm; the

different ways in which the rain or snow affected objects on the ground.

7. Write in a sentence each the following descriptions:
(1) A baby, described by its mother; by a brother nine years old; by the man in the flat below.
(2) An automobile as seen by its owner; by the owner of a more expensive car; by a man who cannot afford a car.
(3) A man as seen by his employer; by his mother; by his wife; by his neighbor; by his three-year-old daughter.
(4) A woman as seen by her servant; by a neighbor; by a shop-girl; by her dressmaker; by her doctor.

General Impression. For the experienced writer all these selections of material dependent upon point of view and mood have become instinctive. In facing a subject for description he immediately begins an active search for a unifying principle that will hold together the details which are most characteristic of the subject—which set it apart from all other things of its kind. Such a principle at once involves further simplification—the rejection of more material as irrelevant. Often such a principle suggests itself as a general impression that comes to us at the first glance. We say: "A blue room"—"a golden wood"—"a shabby man"—"an untidy girl." Then we observe that most of the furniture in the room is blue; that hickory, maple, and beech trees make the wood golden; that a shiny coat, frayed cuffs, and patched boots make the man shabby; that straggling hair, soiled gloves, and a crooked skirt make the girl look untidy. But we may also notice a green chair in the blue room, a red maple in the golden wood; the man may be wearing a clean collar, and the girl new shoes. These details are inconsistent with our first general impression. If we lump together in our description blue things and things not blue, golden leaves and leaves not golden, shabby dress and smart dress, untidiness and neatness, the reader will not know in what pro-

portions to construct his image; he will get only a blur. We can help him by suggesting a general impression in one of two ways. If the details that do not harmonize with it are unimportant, we may neglect them altogether. If they are discordant, and prominent, then what we have is not a single but a double impression, and we represent this by contrasting as sharply as we can its opposing elements: we deliberately emphasize the touch of crimson in the blue room or the yellow wood; the contrasting features in the general shabbiness of the man and untidiness of the girl. The very contrast emphasizes the general tone because the single feature seems out of place.

So far the problem is easy. But you will perhaps say that there are people and places that do not at once suggest a general tone. There is, however, nothing so complex or so colorless that it will not yield to observation and consideration an impression to which its major details contribute, even if this impression be only of complexity or of colorlessness. It is the writer's business to subject everything that presents itself to a scrutiny that ends—be the process instantaneous or slow—in the reduction of its details either to a single unified impression, or to a dominant tone, which receives emphasis from the small number of apparently discordant details and thereby becomes in a sense unified.

The general impression may be expressed in terms of form:

The peaks are *tall and thin like close-clustered cathedral spires.*

The building is *E-shaped*, placed so that *the bottom line* faces north. In this wing are the offices; the dormitories are in the parallel south wing—*the upper line of the E;* and the classrooms in *the long connecting line*, from which projects to the west the library ending in a porte-cochère—*the short middle stroke of the letter.*

Or the general impression may result from carrying out a definite color scheme. In the following, note that all green is omitted, although naturally it was still to be found in the woods:

All things brown, and yellow, and red are brought out by the autumn sun; the brown furrows freshly turned where the stubble was yesterday, the brown bark of trees, the brown fallen leaves, the brown stalks of plants; the red haws, the red unripe blackberries, red bryony berries, reddish-yellow fungi; yellow hawkweed, yellow ragwort, yellow hazel-leaves, elms, spots in lime or beech; not a speck of yellow, red, or brown the yellow sunlight does not find out.—RICHARD JEFFERIES, *The Open Air.*

In the following paragraph the general impression is of remoteness:

On a summer's day Wolstanbury Hill is an island in sunshine; you may lie on the grassy rampart, high up in the most delicate air—Grecian air, pellucid—alone, among the butterflies and humming bees at the thyme, alone and isolated; endless masses of hills on three sides, endless weald or valley on the fourth; all warmly lit with sunshine, deep under liquid sunshine like the sands under the liquid sea, no harshness of man-made sound to break the insulation amid nature, on an island in a far Pacific of sunshine.—*Ibid.*

Name all the words and phrases that suggest remoteness.

In the following, note how every detail contributes to the general impression of hideous and expensive gorgeousness:

In Swithin's orange and light-blue dining-room, facing the Park, the round table was laid for twelve.

A cut-glass chandelier filled with lighted candles hung like a giant stalactite above its center, radiating over large gilt-framed mirrors, slabs of marble on the tops of side-tables, and heavy gold chairs with crewel worked seats.—JOHN GALSWORTHY, *A Man of Property.*

List the details that show wealth; those that indicate spaciousness; those that suggest over-ornamentation; those that suggest ugliness. Unless the reader himself has "an

impatience of simplicity, a love of ormolu," he will easily summon up images of the most expensively overfurnished house that he knows and impose upon his memory of it the blue-and-orange, and the cut-glass, the marble, and the gilded chairs, of the description.

In the following little portraits of men who have made money, note how the details in each case are constructed to give a general impression of (1) luxurious self-satisfaction; (2) nervous greed; (3) snobbishness. Note also how definitely each figure is placed as if seen by some person in the room:

> Over against the piano a man of bulk and stature was wearing two waistcoats on his wide chest, two waistcoats and a ruby pin, instead of the single satin waistcoat and diamond pin of more usual occasions, and his shaven, square old face, the color of pale leather, with pale eyes, had its most dignified look, above its satin stock. This was Swithin Forsyte. Close to the window, where he could get more than his fair share of fresh air, the other twin, James—the fat and the lean of it, old Jolyon called these brothers—like the bulky Swithin, over six feet in height, but very lean, as though destined from his birth to strike a balance and maintain an average, brooded over the scene with his permanent stoop; his grey eyes had an air of fixed absorption in some secret worry, broken at intervals by a rapid, shifting scrutiny of surrounding facts; his cheeks thinned by two parallel folds, and a long, clean-shaven lip, were framed within Dundreary whiskers. In his hands he turned and turned a piece of china. Not far off, listening to a lady in brown, his only son Soames, pale and well-shaved, dark-haired, rather bald, had poked his chin up sideways, carrying his nose with that aforesaid appearance of "sniff," as though despising an egg which he knew he could not digest.—*Ibid.*

Note both how incomplete the list of details is in each case, and how the emphasis shifts: Swithin's clothes, James's leanness, and Soames's position. Can you supply the missing details from those given? How would Swithin stand

and walk? How was James dressed? Soames? Decide of which one each of the following phrases was used: "twisting his long, thin legs"; "with a chest like a pouter pigeon's, came strutting towards them"; "looked downwards and aslant, . . . as though trying to see through the side of his own nose."

Tell which of the three men spoke each of the following:

"Well, *he* takes good care of himself. I can't afford to take the care of myself that he does."

"Exercise . . . I take plenty; I never use the lift at the Club."

"I'm very well, in myself . . . but my nerves get out of order. The least thing worries me to death."

"That's genuine old lacquer; you can't get it nowadays. It'd do well in a sale at Jobson's . . . I wouldn't mind having it myself . . . you can always get your price for old lacquer." —*Ibid.*

As you read Galsworthy's book, *A Man of Property*, you will find that every later description, every speech, and every action of each of these characters is simply a development of the qualities implied in the first general impression.

Your chief aim, then, should be to get a vital relationship between the general tone and the details; that is, every detail should contribute to the unity of tone, and there should be no details which do not so contribute unless these are related by deliberate contrast.

Assignment 4.

1. State the prevailing tone in the following sketch; also the extent to which it is conditioned by the point of view and the nature of the writer:

"I stayed in London for a few days one November in the middle of a school term. One evening the blue dusk had crept on, and the streets were lit with bluish and yellow lamps. We were coming home from some show, and climbed on to the top of an omnibus. Then I saw the great stretch of dark houses like

the rocks in a sea and the wide sky and the spits of light, and heard the sounds of many people and the clatter of horses and cartwheels, and a sudden fear came to me that it was impossible for one God to know the lives of all these people."—JOAN ARDEN, *Childhood.*

Write a similar sketch of about the same length on a similar subject; but be true to your own impression.

2. Criticize the following sketch of a country dry-goods store, telling where unity of impression is lost:

". . . It had a tired atmosphere, which closed round you as you got inside the swinging glass doors. But I liked to wait at the counter while the weary, bald-headed shopman measured out ribbon, for once he had given me the blank paper which falls away from the ribbon as it is unwound, and I hoped that he might again, but he never did. It was fun to walk about in the part of the shop where women's clothes were shown, and, when no one was looking, punch the senseless people who stood on one leg with no head and very definite figures."—*Ibid.*

Rewrite, keeping the impression first suggested, and the same details. Your problem is how to associate the idea of fatigue with the lay figures.

3. Write in about 100 words a sketch of your childish memory of one of these: the school bookstore; the grocery store; the drug store.

4. State the general impression of the following in the author's own words:

"Thus, when Mr. Maybold raised his eyes . . . he beheld glaring through the door Mr. Penny in full-length portraiture; Mail's face and shoulders above Mr. Penny's head, Spinks's forehead and eyes over Mail's crown, and a fractional part of Bowman's countenance under Spinks's arm—crescent-shaped portions of other heads and faces being visible behind these—the whole dozen and odd eyes bristling with eager inquiry.—"
—THOMAS HARDY, *Under the Greenwood Tree.*

What details would make it easy for an artist to sketch the group? Write a similar description of a group in less than 100 words.

5. Sum up in two words the general impression of the following. Name all the details that bear it out. What one word in the last sentence suggests it? Do you find any irrelevant de-

tails? Where is the observer, and what is he doing? What is his mood?

"Van Ness Avenue was very still. It was about half-past seven. The curtains were down in all the houses, here and there a servant could be seen washing down the front steps. In the vestibules of some of the smaller houses were loaves of French bread and glass jars of cream, while near them lay the damp twisted roll of the morning's paper. There was everywhere a great chittering of sparrows, and the cable-cars, as yet empty, trundled down the cross streets, the conductors cleaning the windows and metal work. From far down at one end of the avenue came the bells of the Catholic Cathedral ringing for early mass; and a respectable-looking second girl hurried past him carrying her prayer-book. At the other end of the avenue was a blue vista of the bay, the great bulk of Mount Tamalpais rearing itself out of the water like a waking lion."—FRANK NORRIS, *Vandover and the Brute*.

Write a description in about 200 words of some familiar street early in the morning, or late at night. Be definite as to the season and weather, and keep a general impression throughout, but introduce, if you wish, one or two contrasting details.

6. Analyze each of the following studies, and write a similar one of about the same length based upon your own observations:

"The devoted maiden friends came now from their rooms, each by magic arrangement in a differently colored frock, but all with the same liberal allowance of tulle on the shoulders and at the bosom—for they were, by some fatality, lean to a girl. They were all taken up to Mrs. Small. None stayed with her more than a few seconds, but clustering together, talked and twisted their programmes, looking secretly at the door for the first appearance of a man. . . ."

"Three or four of Francie's lovers now appeared, one after the other; she had made each promise to come early. They were all clean-shaven and sprightly, with that peculiar kind of young-man sprightliness which had recently invaded Kensington; they did not seem to mind each other's presence in the least, and wore their ties bunching out at the ends, white waistcoats, and socks with clocks. All had handkerchiefs concealed in their cuffs. They moved buoyantly, each armored in professional gaiety, as though he had come to do great deeds. Their faces when they

danced, far from wearing the traditional solemn look of the dancing Englishman, were irresponsible, charming, suave; they bounded, twirling their partners at a great pace, without pedantic attention to the rhythm of the music. . . ."

"Men were scarce, and wallflowers wore their peculiar, pathetic expression, a patient, sourish smile which seemed to say: 'Oh, no, don't mistake me, I know you are not coming up to me. I can hardly expect that.' And Francie would plead with one of her lovers, or with some callow youth: 'Now, to please me, do let me introduce you to Miss Pink; such a nice girl, really,' and she would bring him up, and say: 'Miss Pink—Mr. Gathercole. *Can* you spare him a dance?' Then Miss Pink, smiling her forced smile, coloring a little, answered: 'Oh, I think so,' and screening her empty card, wrote on it the name of Gathercole, spelling it passionately in the district that he proposed, about the second extra. But when the youth had murmured that it was hot, and passed, she relapsed into her attitude of hopeless expectation, into her patient, sourish smile."
—John Galsworthy, *A Man of Property*.

7. Sum up a costume in a single sentence after the manner of the following, but with an entirely different general impression:

"She was sombrely magnificent this evening in black bombazine, with a mauve front cut in a shy triangle, and crowned with a black velvet ribbon round the base of her thin throat; black and mauve for evening wear was esteemed very chaste by nearly every Forsyte."—*Ibid.*

8. Write in about 100 words each a group of sketches of some room that you know under the following conditions:

(1) Shabby, as seen on a summer morning by a rich woman of artistic tastes
(2) Cosy, as seen by a tired man on a dark winter evening
(3) Picturesque, as seen by an artist (choose your own time of day)
(4) Out-of-date, as seen by a furniture dealer
(5) Dirty, as seen by a New England housekeeper
(6) Homelike, as seen by the owner
(7) Gorgeous, as seen by a poor child

Try to make your details as mutually exclusive as possible and to get distinctive features.

9. Bring to class from some magazine or book that you are

reading three descriptions that you consider good, and three that are bad. In your choice, try to represent scenes, people, and interiors. Test them by the laws of description.

10. Decide whether the dominant tone of the following is of dullness or peace:

"In the next house some one was playing *La Donna è mobile* on an untuned piano; and the little garden had fallen into shade. The sun now only reached the wall at the end, whereon basked a crouching cat, her yellow eyes turned sleepily down on the dog Balthazar. There was a drowsy hum of very distant traffic; the creepered trellis round the garden shut out everything but sky, and house, and pear-tree, with its top branches still gilded by the sun."—*Ibid.*

Use the same details, and write a description of a forlorn garden; of a peaceful garden.

11. State the general impression of the following; then show —orally—how it might be changed to leave an impression of imprisonment from the open air:

"Here Nature is unapproachable with her green, airy canopy, a sun-impregnated cloud—cloud above cloud; and though the highest may be unreached by the eye, the beams yet filter through, illuming the wide spaces beneath—chamber succeeded by chamber, each with its own special lights and shadows. Far above me, but not really so far as it seemed, the tender gloom of one such chamber or space is traversed now by a golden shaft of light falling through some break in the upper foliage, giving a strange glory to everything it touches—projecting leaves, and beard-like tuft of moss, and snaky bush-rope. And in the most open part of that most open space, suspended on nothing to the eye, the shaft reveals a tangle of shining silver threads—the web of some large tree-spider."—W. H. Hudson, *Green Mansions.*

Plan. When a single impression or a small group of impressions is not sufficient to suggest a scene as a whole, it is necessary, besides keeping in mind very definitely the point of view with all its conditions, both physical and mental, to arrange the material used according to some plan. Thus in the description of Guy's house on p. 268 the details were mentioned in the order in which Guy

noticed them. The three men described on p. 274 were grouped as they might have been in a portrait group. In general, where you have more than a very few details, it is well to proceed as the artist does in setting off a picture to be painted: he holds up a small black frame which shuts out the surrounding objects and isolates a small group within it. He moves the frame about until he gets what he needs for his picture in the right composition—the grouping of its different parts with reference to one another; and then proceeds to block in his details in some definite order with reference to one another on the canvas.

In the following, note how clearly the point of view, the season, the weather, are given; and how clearly the picture is suggested from each side of the tower in turn; also how clearly it moves from the most striking objects in the foreground to the most remote that are visible. In this way the reader's imagination sweeps the imaginary landscape in the order in which the people in the story looked at the real scene. Note also that all the details are seen in proportion as from a height:

The stairs grew more narrow and musty as they went higher; but all the way at intervals there were deep slits in the walls, framing thin pictures of the outspread country below the tower. Still up they went past the bell-ropes, past the great bells themselves that hung like a cluster of mighty fruit, until finally they came out through a small turret to meet the March sky. The spire, that rose as high again as they had already come, occupied nearly all the space and left only a yard of leaded roof on which to walk; but even so, up here where the breeze blew strongly, they seemed to stand in the very course of the clouds with the world at their feet. Northward they looked across the brown mill-stream; across Guy's green orchard; across the flashing tributary beyond the meadows, to where the Shipcot road climbed the side of the wold. Westward they looked to Plasher's Mead and Miss Peasey flapping a tablecloth; to Guy's mazy garden and the gray wall under the limes; and farther to the

tree-tops of Wychford Abbey; to the twining waters of the valley and the rounded hills. Southward they looked to Wychford town in tier on tier of shining roofs; and above the translucent smoke to where the telegraph-poles of the long highway went rocketing into Gloucestershire. And lastly eastward they looked through a flight of snowy pigeons to the Rectory asleep in gardens that already were painted with the simple flowers of spring.—COMPTON MACKENZIE, *Plasher's Mead.*

Although in general it is well to keep your descriptions so short and so closely related to narrative that plan is not a serious consideration, this point is worth remembering: The plan that begins with the subject itself and attempts to lay it out in the order in which the details actually occur in the scene itself is more likely to be mechanical than that which follows some order of observation. Order imposed by the subject is useful chiefly in clarifying an intricate subject such as you are not likely to have to deal with for some time, as, for instance, the plan of a battlefield. Almost any scene is best handled in one of two orders of observation:

1. Beginning with what is nearest and proceeding to what is most remote
2. Beginning with what strikes the eye first because it is the dominating feature of the scene, and grouping everything else with reference to it

The first method is exemplified in the following:

Downward went his gaze, past the chaos of limestone boulders and cliffs fantastically carved into gargoyles and corbels of ludicrous and monstrous humanity—down and down, until he drew in his breath. It was not perhaps so far in hundreds of metres, but it was desperately sheer and under-eaten, and at the bottom was a great débris of broken rocks. Still down and afield went his glance, past the olive-groves descending the slopes of red earth, past the brief uplift of the foothills, bronzed with fir-woods that seemed like low scrub from that height; onward he gazed, past a pale strip of meadow, the red and grey blur of

a village, past marshes with shallow lagoons silvery in the blaze of the sun. There, after the bronze and green and red and gold—there began the blue; folded veils of azure and violet and ultramarine, passing away, line upon line, here and there empurpled with heat or with shadow, with—who could say what?—until the sky fell and the sea rose to the meeting, and the land embraced both or was absorbed, and nothing remained but blue—the measureless blue of unending space—the blue where all things meet and are one.—EDITH RICKERT, *The Golden Hawk.*

The second method is exemplified in the following description of a Japanese garden:

There are large rocks in it, heavily mossed; and divers fantastic basins of stone for holding water; and stone lamps green with years; and a schachihoko, such as one sees at the peaked angles of castle roofs,—a great stone fish, an idealized porpoise, with its nose in the ground and its tail in the air. There are miniature hills, with old trees upon them; and there are long slopes of green, shadowed by flowering shrubs, like river banks; and there are green knolls like islets. All these verdant elevations rise from spaces of pale yellow sand, smooth as a surface of silk and miming the curves and meanderings of a river course. These sanded spaces are not to be trodden upon; they are much too beautiful for that. The least speck of dirt would mar their effect; and it requires the trained skill of an experienced native gardener—a delightful old man he is—to keep them in perfect form. But they are traversed in various directions by lines of flat unhewn rock slabs, placed at slightly irregular distances from one another, exactly like stepping-stones across a brook. The whole effect is like that of the shores of a still stream in some lovely, lonesome, drowsy place.—LAFCADIO HEARN, *Glimpses of Unfamiliar Japan.*

Assignment 5.

1. From the current numbers of good magazines select several long descriptions. Study these to find the plans on which they are constructed. Note on cards the answers to such questions as these: At what point in the picture does the description begin? In what directions does it move? Is the observer's point of view changed in the course of the description? Discuss these notes in class.

2. Make plans for the description of the following, trying to get as many variant plans for each as possible: (1) the campus; (2) your home town; (3) some room that you like; (4) the prettiest spot you know; (5) the ugliest spot you know.

Description Combined with Narration. Thus far we have been studying description as applied to stationary objects and scenes. It is quite as important to learn how to describe action and movement—to suggest moving pictures to your readers. In short stories this is the type of description most used.

For this kind of description there is only one rule: Lean heavily upon your verbs. As the verb is the only word that can express action as going on, you must crowd into each verb as much descriptive quality as it will bear. Make the verb do much of the work of the adverb, the adjective, and even the noun. Perhaps no better illustration of this process has ever been written than Kipling's "Toomai of the Elephants," which describes first the flight of an elephant through the jungle by night, and then a nocturnal dance of elephants. Good as it is in every way, its representation of different kinds of action and movement is not soon paralleled. Note the dynamic quality of the verbs, and the extensive use of verbal derivatives, participles and gerunds:

Sometimes a tuft of high grass *washed* along his sides as a wave *washes* along the sides of a ship, and sometimes a cluster of wild-pepper vines would *scrape* along his back, or a bamboo would *creak* where his shoulder *touched* it; but between those times he *moved* absolutely without any sound, *drifting* through the thick Garo forest as though it had been smoke. . . . . .Toomai *leaned* forward and *looked*, and he *felt* that the forest was awake below him—awake and alive and *crowded*. A big brown fruit-eating bat *brushed* past his ear; a porcupine's quills *rattled* in the thicket, and in the darkness between the tree-stems he *heard* a hog-bear *digging* hard in the moist warm earth, and *snuffing* as it *digged*.

Then the branches *closed* over his head again, and Kala Nag *began to go down* into the valley—not quietly this time, but as a runaway gun *goes down* a steep bank—in one rush. The huge limbs *moved* as steadily as pistons, eight feet to each stride, and the wrinkled skin of the elbow-joints *rustled*. The undergrowth on either side of him *ripped* with a noise like torn canvas, and the saplings that he *heaved* away right and left with his shoulders *sprang back* again, and *banged* him on the flank, and great trails of creepers, all *matted* together, *hung* from his tusks as he *threw* his head from side to side and *plowed* out his pathway. . .

The grass *began to get* squashy and Kala Nag's feet *sucked* and *squelched* as he *put* them *down*, and the night mist at the bottom of the valley *chilled* little Toomai. There was a splash and a trample, and the rush of *running* water, and Kala Nag *strode* through the bed of a river, *feeling* his way at each step . . .

Kala Nag *swashed* out of the water, *blew* his trunk clear, and *began* another climb; but this time he was not alone, and he had not *to make* his path. That *was made* already, six feet wide, in front of him, where the *bent* jungle-grass *was trying to recover* itself and *stand up*. Many elephants *must have gone* that way only a few minutes before. Little Toomai *looked back*, and behind him a great wild tusker, with his little pig's eyes *glowing* like hot coals, *was* just *lifting* himself out of the misty river. Then the trees *closed up* again and they *went on and up*, with *trumpetings* and *crashings*, and the sound of *breaking* branches on every side of them.

At last Kala Nag *stood still* between two tree-trunks at the very top of the hill. They were part of a circle of trees that *grew* round an irregular space of some three or four acres, and in all that space, as Little Toomai *could see*, the ground *had been trampled* down as hard as a brick floor. . . . . .Little Toomai *looked*, *holding* his breath, with eyes *starting* out of his head, and as he *looked*, more and more and more elephants *swung* out into the open from between the tree-trunks. . . . . .

At last there was no sound of any more elephants *moving* in the forest, and Kala Nag *rolled out* from his station between the trees and *went* into the middle of the crowd, *clucking* and *gurgling*, and all the elephants *began to talk* in their own tongue, and *to move about*.

Still *lying* down, Little Toomai *looked down* upon scores and scores of broad backs and *wagging* ears, and *tossing* trunks, and little *rolling* eyes. He *heard* the click of tusks as they *crossed* other tusks by accident, and the dry rustle of trunks *twined* together, and the *chafing* of enormous sides and shoulders in the crowd, and the incessant flick and "hissh" of the great tails. Then a cloud *came* over the moon, and he *sat* in black darkness; but the quiet, steady *hustling* and *pushing* and *gurgling went on* just the same. . .

Then an elephant *trumpeted*, and they all *took it up* for five or ten terrible seconds. The dew from the trees above *spattered* down like rain on the unseen backs, and a dull *booming* noise *began*, not very loud at first, and Little Toomai *could not tell* what it was; but it *grew* and *grew*, and Kala Nag *lifted up* one fore foot and then the other, and *brought* them *down* on the ground—one-two, one-two, as steadily as trip-hammers. The elephants *were stamping* all together now, and it *sounded* like a war-drum *beaten* at the mouth of a cave. The dew *fell* from the trees till there was no more left to *fall*, and the *booming went on*, and the ground *rocked* and *shivered*, and Little Toomai *put* his hands *up* to his ears to *shut out* the sound. But it was all one gigantic jar that *ran through* him—this stamp of hundreds of heavy feet on the raw earth. Once or twice he *could feel* Kala Nag and all the others *surge forward* a few strides, and the *thumping* would *change* to the *crushing* sound of juicy green things *being bruised*, but in a minute or two the boom of feet on hard earth *began* again. . .

The morning *broke* in one sheet of pale yellow behind the green hills, and the *booming stopped* with the first ray, as though the light *had been* an order. . .—Kipling.

Out of nearly a hundred verb forms used in this passage, not one-tenth belong to the static verb *to be*, and there are more than a dozen nouns (not italicized) which could be used as verbs. Find them.

The *Jungle Books* are full of this vivid, rushing description of moving things, which almost takes on the character of narration. You cannot do better than read them if you wish to see how description can be made as interesting as

a story. Perhaps the best stories from this point of view are: "Kaa's Hunting," "The Spring Running," "The Miracle of Purun Bhagat," "How Fear Came," "Letting in the Jungle."

Assignment 6.

1. Write a picture of movement (300 words or more) of one of the following: (1) an exciting game of football, or baseball; (2) an airplane "stunting"; (3) a tennis tournament; (4) a crowd at a fire; (5) a boat race.

2. Write in 300 words, from the point of view of a person in an automobile, impressions of a drive at high speed. Be definite as to the time of year and of day.

3. Write in 300 words one of the following: (1) the changing impressions of a landscape as seen from a car window; (2) the changing impressions of a landscape as seen from an airplane; (3) the changing impressions of a walk through a crowded street.

4. Describe in 100 words each of the following: (1) a person's peculiar walk; (2) a squirrel hunting food; (3) a dog bent on general investigation; (4) a cat stalking prey; (5) a tree in a storm; (6) an unoccupied house seen at night; (7) a ship coming in to shore.

CHAPTER V

METHODS OF REASONING

Evidence. Argument is the process by which we arrive at truth, and persuade others to believe and to act upon it. It begins with the accumulation and testing of facts, and proceeds by the application of reason to these facts, in order to draw inferences as to their relationships and meaning. Both facts and inferences must be narrowly scrutinized at every step, as a single error of fact or a single incorrect inference may shake the entire argument.

In this way we argue to convince ourselves and others. When we further add an appeal to the emotions of men, our process is extended beyond *conviction* to *persuasion*, which has special methods of its own.

Every argument is based upon an assertion—in technical language, a *proposition*—of which the subject and the predicate are called the *terms*. No argument can be based upon a single term. You cannot argue "democracy"; you can argue: "Democracy is a success"; or "Democracy is a failure."

We use argument in several different ways. By the methods of conviction alone we endeavor to establish truth: this truth may be a matter of fact, or the working of some law or principle in Nature or in human life or society. By the methods of conviction and persuasion together we try to make other people believe and act in accordance with the results reached by the argument.

As argument is always based upon a proposition; there are always two sides to be considered: the side that affirms

the truth of the proposition, and the side that denies it. Where all the facts are admittedly on one side, there can be no argument; where they are evenly balanced, no conclusion. In most arguments the conclusion is based upon a preponderance of the evidence on one side or the other. Truth is discovered by gradual approximations, ranging from possibility, through varying degrees of probability, to certainty. The number of conclusions which are now regarded as certain is still extremely limited. What one age thinks it has proved, the next disproves altogether or in part. Usually, however, there is a residuum of truth after the false has been removed, and this forms the basis for a new line of argument.

After formulating any hypothesis as a proposition, you must inquire whether it is true or false. To do this you must collect and test the evidence. All evidence is either *direct*, or as it is sometimes called, *testimonial*—based upon the statements of witnesses; or *indirect*—derived by inference from circumstances or environment. In both kinds of evidence there are many possibilities of error.

Direct evidence is obtained from the observations of witnesses. But suppose the witnesses disagree? Suppose several people say that they saw Smith shoot Jones; and several say that they saw Jones shoot himself although Smith tried to prevent him. How can you get the facts? There are four tests that can be applied to the statements of these witnesses by which the relative values of their testimonies will appear:

1. Is this witness a competent observer?
2. Is he known to be generally truthful?
3. Is his judgment unbiased by personal feeling?
4. Is his testimony for or against his own interest?

If, for instance, one of the witnesses is an old man who can scarcely see, his testimony is almost worthless; if an-

other is a loafer who would do anything for the price of a drink, his testimony is seriously impaired by that fact; if a third is Jones's friend and Smith's enemy, the fact will have to be taken into account; if the fourth, who is Smith's enemy and has vowed to get even with him for an old grudge, testifies that he saw Jones shoot himself while Smith was trying to get the revolver from him, his testimony will outweigh that of many others, because he is testifying against his will and his own interests.

So it is that the most rigid scrutiny of testimony must be made before it can be accepted as fact. The possibilities of distortion of the truth through error of observation, through the effect of emotion or prejudice, and through motives of self-interest, are even with the utmost care scarcely to be avoided.

Indirect evidence is subject to all the error involved in the testimony of witnesses, inasmuch as it also presents facts subject to personal interpretation; and it involves further errors in the formation of hypotheses to fit the facts. The danger is always that more than one hypothesis will fit the same set of circumstances almost equally well. Many an innocent man has been convicted of crime on the basis of a combination of circumstances which time showed to be explicable on quite another hypothesis. A thumb print is enough to convict a murderer, because no two persons have thumbs that make exactly the same prints; but there is perhaps no other form of circumstantial evidence that is in itself entirely convincing. As a rule, the value of circumstantial evidence is cumulative: a single detail may leave room for many hypotheses; but every detail added narrows the number of hypotheses, until enough details may be found to permit only one hypothesis to fit the case. If, for example, a murderer has lost a button from his coat and has dropped a gray glove,

and if a man is found who has lost such a button and such a glove, there is evidence enough for arresting him; yet the button may be of a type worn by many men, and it is conceivable that two men might have lost a glove of the same size and color at about the same time and in the same town. If, however, the arrested man has blood-stains on his clothes, and articles that belonged to the murdered man in his possession, there will be little doubt of his guilt. And yet, his story of a cut finger, and of finding or buying the victim's jewelry, however improbable, may be true. The facts will be against him—the more so if he is a bad character and had an obvious motive for committing the crime; but there is still room for other hypotheses, and until all these have been discarded, the man should not be convicted.

If direct and indirect evidence agree, the proof becomes very strong; if they contradict each other, the one that leaves the greatest residuum of fact after both have been tested by every available means will outweigh the other; but the conclusion will none the less be weakened by their contradiction, and there will be the chance that fresh evidence of either kind might turn the scale.

Assignment 1.

1. Discuss the value of the following witnesses:

(1) A discharged employee (a) for, and (b) against the company for which he had worked.

(2) A mother in regard to details of her son's injury in a street accident; a surgeon on the same case; a policeman; a bystander.

(3) A child of eight on the details of a crime.

(4) A lunatic (a) incriminating himself in a charge of arson; (b) against the superintendent, claiming mistreatment.

(5) A relative, as against a handwriting expert, in a case of forgery.

(6) An accomplice in a crime.

(7) A naval officer against an inventor who has devised an instrument for detecting submarines.
(8) An inventor on the device of a rival.
(9) A person in delirium.
(10) A wife against her husband; a divorced wife against her former husband.

2. Discuss the value of the following as circumstantial evidence: (1) an article of clothing found on the spot; (2) footprints; (3) fingerprints; (4) failure to produce an alibi; (5) the behavior of an accused person.

3. Invent, or find, and discuss a case of crime in which circumstantial evidence seems conclusive. Then try to show that it is not.

4. Examine the testimony of various witnesses in a trial reported recently in the newspapers, and suggest reasons that determine the value of the testimony of each.

5. Write a summary of the evidence on each side in some trial that has recently attracted attention, together with a statement of the decision reached. State whether or not you agree with this decision, on the basis of the evidence offered; if you do not agree, give your reasons for your different opinion.

These papers should be discussed in class.

6. Imagine yourself lawyer for the defense in the following case in which the evidence is all circumstantial. The man's character is excellent, and his mother is convinced of his innocence. On the night of the murder, he had been out shooting. He arrived home late, without his gun, his clothes torn, and his face and hands bleeding; he was breathless and excited. His story was that he had lain down to rest, had fallen asleep, and when he awakened, had missed his gun. As he rushed headlong after the thief, he had stumbled into a barbed wire fence and fallen; the wire and a piece of broken crockery on the rough ground had torn his clothes and injured him. The murdered man was found not far away in an abandoned brickyard by the owner of the brickyard at eleven o'clock at night. He had been shot with the missing gun, which lay near him.

Is the evidence convincing? How should you proceed to test it?

Authority. If the determination of facts in regard to contemporary events and conditions is difficult because of the

many sorts of error that creep into first-hand evidence, and the many hypotheses that fit a particular set of observed circumstances, much more difficult is it to get at the truth in regard to events and conditions from which we are far removed. Here the indirect evidence, in proportion as it is fragmentary, leaves more room for wrong hypotheses, and the direct evidence, which we sum up in the term *authority*, is usually second-hand or even third-hand rather than the testimony of one in a position to know the full truth, and unbiased to tell the exact truth. Consequently, we must use all the methods of testing used in a legal process today, and add others to meet the special difficulties.

To get an idea of the causes of error and the need of critical methods in dealing with reports of remote events, let us first examine a very familiar legend.

The famous story of William Tell, who to prove his marksmanship first shot an apple from his son's head, and afterward shot Gessler, the oppressor of his country, has been until recent times generally accepted. There are memorial coins and charters that purport to date from the fourteenth century; the name of Tell occurs in the register of the canton of Uri; the place where the shooting test was held is still pointed out, and a chapel on Lake Lucerne is said to have been built on the spot where Tell landed when he escaped from the tyrant. If all this evidence bears testing, it forms a fairly substantial basis for believing the story.

But the first mention of Tell occurs in the *White Book*, a chronicle written one hundred and fifty years after the supposed events. This long silence is not conclusive, but it is significant. Should you incline to believe a story of the Revolutionary War first published now? Further, examination of the coins and charters shows that they are

forged; examination of the Register of Uri shows that the name Tell has been altered from Nall; the Austrians never were oppressors of Uri; there never was an Austrian governor named Gessler, and no Gessler was ever governor of a Swiss canton.

On the other hand, a very similar story told of other persons appears in the twelfth century Danish history of Saxo Grammaticus, which became popular throughout Europe. This story, it seems, was first incorporated in the *White Book*, and evidence was later manufactured to support it.

On examination, then, it appears that there is no good authority for the truth of the Tell story, and that the only authorities have been fabricated out of a well-known source of fiction.

So in every argument to establish fact, in connection with history, biography, and the historical aspects of the sciences, no progress can be made until the documentary evidence has been thoroughly tested. In doing this, four questions must be answered satisfactorily:

1. Is the document genuine?
2. Precisely what does it mean?
3. Did the writer know the facts?
4. Did he tell the truth?

If a document is self-contradictory, or if it conflicts with other documents known to be genuine, or if its evidence runs counter to human experience, its genuineness is open to question and must be established by a separate analysis and argument before it can be used as authority. If its authenticity cannot for lack of evidence be established, it must be rejected, or quoted with full admission of its doubtful value; no appreciable weight of the argument must be allowed to depend upon it.

The meaning of a document can be established with certainty only upon the basis of a thorough knowledge of the

language it uses, and of the nature and relationships of the persons or things of which it treats.

To discover whether the writer was in a position to know the facts, it is necessary to study the circumstances of his life and his relationship to the matter about which he writes. If he is not contemporary, his work must be referred to its contemporary sources, and these must undergo the testing. If he is contemporary, we must ask whether he knew the truth at first-hand, or had access to those who did, or whether he lived far from the things that he relates, and wrote merely from hearsay.

But even if he is shown to have had every opportunity to know the facts, it does not follow that he is telling the truth. We must examine his work until we know whether in general he is truthful; we must look for information as to his character among his contemporaries; we must consider whether from the circumstances of his life he writes with a bias. If Cromwell had written a history of the Civil War of 1642 in England, his version would have been very different from that given in the *History of the Great Rebellion* by the Earl of Clarendon, who was a Stuart partisan. Religious and political prejudices, personal relationships and tastes affect vitally the work of a man even when he honestly aims to tell the truth. It is said that influences of this nature make it necessary to investigate and rewrite almost the whole history of the early years of our own government.

All such tests must be carried out with extreme care, and minor arguments introduced whenever there is reason to doubt a single fact used to support the major argument. It is because in the past too much has been taken for granted that we continually find so-called historical facts which rest upon no more secure foundation than a surmise. Until we have learned never to build upon anything less than

established fact, we shall never feel secure in our knowledge of history. Hypotheses are useful as long as they are clearly understood to be hypotheses; the danger is that in time they come to be regarded as facts.

In addition to direct testimony on matters of history, we have all sorts of indirect or circumstantial evidence, the value of which is increasingly recognized. It includes not merely such things as coins, medals, inscriptions, coats-of-arms, and monuments, but dress, ornaments, weapons, household furniture, dwellings, and the traces of events upon physical things, such as the signs of battle, or bombardment, or engineering. If all these things are subjected to the most rigid scrutiny, they contribute enormously to the established facts of the past.

In collecting material, then, to form the basis of historical argument, remember that opinion is not fact: a thing is not true because you think it is; and authority is not fact: a thing is not true because it is in print. Any witness may be mistaken, or he may be misrepresenting. Fact is the residuum after all possible tests have been applied.

Although you are not at present required to do elaborate testing of facts, you cannot begin too soon to acquire the habit of questioning the truth of any unsupported statement—of being ready to challenge authority as authority, and to investigate everything that poses as fact without bearing proper credentials.

Your procedure should be as follows. Begin with the standard compilations of fact in the reference books of best reputation, and from these work back to the original sources, always bearing in mind the principles for testing suggested in this section, and applying them as far as you can. If you find a decided difference of opinion among authorities, you must consider very carefully the claims of the minority as over against the majority. If, for example,

a single authority of recognized high value differs from all who have preceded him, it is not without good reason; you must look with special care to see whether his presentation of the case is well supported. If he is the latest authority, he may have had access to information unknown to his predecessors. And the more widely divergent the opinions are, the more you will hesitate before deciding which is right.

In preparing arguments upon current topics—problems in politics, economics, or current events—the same care must be used to distinguish between facts, on the one hand, and opinions, conjectures, representations, on the other. Here the difficulty is even greater than with historical arguments, partly because the subjects themselves are so enormously complex, and so largely a matter of principle or theory that has not been tested by time, and partly because the common sources of information, newspapers and magazines, are always biased and full of error. To counteract this bias, and to get rid of these errors, it is necessary to gather material from sources representing as many points of view as possible, checking one against another. In the course of establishing a balance of fact among opposing views, many errors will be cleared away. It is impossible to exaggerate the importance of sifting out facts in this kind of argument. The chief reason why so little headway has been made in settling many of these vital problems is the inability or the unwillingness of the opposing parties to get down to bare facts.

This is not the place to discuss in detail the methods of argument used in the natural sciences, but one point may be noted. The methods used in them involve the same kind of close analysis, of narrow observation, that we discussed in connection with history; to these they add the testing of theory by means of experiment.

In preparing your work, the following practical suggestions may be helpful:

1. Note only one fact on a card; and on the same card give all the authorities that you find in support of it.

2. Keep all these fact cards together with an elastic band, or in the same index box.

3. Put each statement of doubtful authority on a separate card, together with such authority as it has; and keep these cards together in a separate place.

4. As you find upon further investigation that these doubtful facts either gain or lose authority, deal with them accordingly; either transfer them—when you regard them as established—to the fact group, or throw them away.

5. If, when you are ready to write your argument, you still have a group of facts the value of which you have been unable to determine, either do not use them at all, or use them in footnotes, with the plainest sort of assertion as to their doubtful character.

The ability to discriminate between solidly supported facts and mere assertions is one of the most valuable qualities that the student can cultivate. The slow building of solid foundations under an increasing body of facts is one of the signs of intellectual progress today. Only by unwearied zeal in accumulating facts, in sifting facts, in understanding facts, and in combining facts into principles can the student hope to play any part in this intellectual progress.

Assignment 2.

1. Read the life of Shakespeare in the *Dictionary of National Biography*, or in the best source available, and write on cards six facts with the authority upon which each depends. Discuss these in class.

2. Using the same sources, determine whether or not the following statements are facts; give the authority upon which each depends, and show that it is or is not good:

(1) He played before Queen Elizabeth
(2) He was a mediocre actor
(3) He held horses for noblemen outside the theater door, and organized a company of horse boys
(4) He planted a mulberry tree in his Stratford garden
(5) He knew the Earl of Southampton

3. If a Parish Register contains an entry of a man's death in 1675, and a biography of that man quotes a document with his signature dated 1679, how will you reconcile the discrepancy or get at the facts? What possibilities are there? Which is most likely?

4. Is a newspaper authority for a fact of current history? What do you consider sufficient authority for such a fact?

5. How can you test newspaper information about politics?

6. How can you test technical information derived from a popular magazine?

7. Collect on one set of cards all the facts you can on one of the following subjects; on other cards set down material which you regard as untrustworthy; in each case cite your authority on the same card with the assertion:

(1) The Filipinos are capable of self-government.
(2) ..... (Insert the name of some much-advertised patent medicine) is a fraud.
(3) Automobiles have improved the roads.
(4) War increases idealism.

8. Discuss the value of the following authorities:

(1) *Magna Charta; Domesday Book;* the *Declaration of Independence;* the Hague Convention; any deed of sale of land; a will; a marriage certificate; the files of a corporation; the *Congressional Record.*

(2) Washington's *Letters;* Franklin's *Autobiography;* the *Paston Letters;* Boswell's *Life of Johnson;* Luther's *Table Talk;* the histories of Herodotus and Thucydides; the *Encyclopædia Britannica;* Carlyle's *French Revolution;* Macaulay's *History of England;* Taine's *History of English Literature.*

9. Look up the careers of the following persons and bring notes to class as a basis for discussing their authority in their respective fields: Thomas Huxley; Thomas Chrowder Chamberlin; Lord Bryce; Élie Metchnikoff; Alexis Carrel, A.H.L.F. Pitt-Rivers; W. Flinders Petrie; Sir Oliver Lodge.

10. Discuss the value of the following sources of indirect evidence:

(1) Botticelli's paintings for Italian life in the 15th century
(2) Ornaments and implements of war dug up in a peat bog or swamp
(3) The objects found in excavating the Roman Forum
(4) The topography today of the battlefield of Bannockburn
(5) The architecture of the mediæval town of Carcassonne as it looks today

Inductive Reasoning. The first step in pursuing an inquiry into the truth of an assertion is the accumulation and testing of facts; the second is the drawing of correct inferences. But the two processes are so closely associated that only by stopping to analyze the results do we come to realize the difference between fact and inference. In the building up of argument, sound inference is as useful structurally as verified fact, though it is important to distinguish between them. But it is all important to learn how to draw inferences so that they shall always be sound. An error in inference destroys the validity of an argument as thoroughly as an error in fact.

Inferences are drawn by the two processes of reasoning. *Inductive* reasoning proceeds from the particular to the general; *deductive* reasoning from the general to the particular. The two processes commonly supplement each other in argument.

Inductive reasoning begins with the observation of particular facts. Suppose that a group of men at the Club are talking of their sons. One says: "Bill has improved in every way since he went in for military training." Another: "So has Tom." Another: "And Jack." Another: "And Jim." Another: "And Harry." Every man present whose son has gone in for military training makes a similar statement; and every man present draws the same con-

clusion: Boys improve in every way when they go in for military training.

In other words, we have a number of cases observed under similar conditions, in which a relationship is maintained. It may be, as here, a cause and effect:

Cause: Military training

Effect: Improvement in boys

In cases 1, 2, 3, 4, 5, military training improves boys; therefore it will improve all boys.

Or the relationship may be simply of identity:

Fact. 1. This leaf (oak) is green.
2. This leaf (beech) is green.
3. This leaf (pine) is green.
4. This leaf (geranium) is green.
5. This leaf (ivy) is green.

Do these facts justify the conclusion: All leaves are green?

In this kind of reasoning from the particular case to the generalization that covers all similar cases, there are two common sources of error:

1. Wrong observation of a particular case. Bill has improved in every way; but Tom, without his father's knowledge, has become a gambler. Jack has improved in every way; but Jim has overtaxed his strength, and is, although his father does not know it, on the sick list.

2. The use of too few facts to warrant the generalization. Five boys may have improved under military training; but how about the next five? How many cases must be observed before it is safe to draw the conclusion that military training is beneficial? And again, we may observe the leaves of five hundred trees and plants before we find out that the leaf of a copper beech is not green. But as soon as we do observe it, this single fact invalidates our general conclusion. It is not true that all leaves are green, although it is true that most leaves are. Nor is it true

that all boys are improved in every way by military training, although it may be true that most boys are improved.

In the use of inductive reasoning, then, you must take great care (1) to scrutinize each fact upon which your conclusion depends; and (2) to avoid hasty generalization. Aside from the scientific laws which the experience of the race has found to be invariable, and which are assumed to be invariable, there are few generalizations without exception. The great value of inductive reasoning is that it trains the mind both to recognize when generalization is valid, and to beware of the generalization that is only partly true as a basis for argument. The special technique of scientific reasoning, which has been developed to guard against the dangers of the simple inductive method and to supply its deficiencies, you will best learn later in connection with special problems in your study of one of the sciences.

Assignment 3.

1. Show that each of the following generalizations is or is not entirely true:

(1) All living things grow.
(2) Every misfortune benefits somebody.
(3) All ambitious men are selfish.
(4) All peacocks have gaudy plumage.
(5) Birds of a feather flock together.
(6) All women hate snakes.
(7) All superfluity is a burden.
(8) All snow is cold.
(9) Ferns never blossom.
(10) All clocks tick.

2. Point out the hasty and unwarranted generalizations among the following:

(1) All Americans are energetic.
(2) All Italians are dark. I never saw one that wasn't.
(3) Cheap clothes are never worth buying.

(4) Little women always manage their big husbands. Look at the Smiths, the Browns, and the Robinsons.
(5) Geniuses are always bad-tempered.
(6) All light is associated with heat.
(7) All green apples are sour.
(8) All women who dress badly have bad taste.
(9) All cats have tails.
(10) Tyrants always come to a bad end. Look at Louis XV and Charles I.

3. Discuss the possibility of making accurate generalizations on the following points:
(1) The occupations of Hungarians in the United States.
(2) The markings of tigers' skins.
(3) The shapes of leaves.
(4) The untidiness of American cities.
(5) The success of college graduates.

4 Outline the process of inductive reasoning that begins with each of the following observations:
(1) The lions in Central Park eat meat.
(2) The turtle in our pond can swim.
(3) Our baby cries when she is hungry.
(4) I burned my finger in the fire.
(5) The geranium in the north window did not blossom.
(6) That brown-spotted apple is rotten.
(7) The Eskimo I saw yesterday had straight hair.
(8) A crowded car passed by without stopping.
(9) It looks like rain today.
(10) My dollar pair of gloves proved worthless.

Deductive Reasoning. Deductive reasoning proceeds from the general to the particular. It begins where inductive reasoning leaves off, that is, with a generalization, and applies this to a particular case. If it is true that all boys are improved by military training, then Frank, who is a boy, will be improved by military training.

In deductive reasoning there are three stages:

1. The generalization, which is called the *major premise.*

2. The particular statement, which is called the *minor premise.*

3. The inference from the two premises, which is called the *conclusion*.

The entire process of reasoning is called a *syllogism*, and its form is this:

1. All substances that turn litmus paper red are acids.
2. This substance turns litmus paper red.
3. This substance is an acid.

Error enters into the reasoning when

1. The major premise is not true; or
2. The minor premise is not true; or
3. The predicate of the minor premise is not contained in the subject of the major.

The correctness of the major premise depends upon the correctness of the inductive reasoning upon which it is based. If there are non-acid substances that turn litmus paper red, the major premise is false as a result of hasty generalization.

The correctness of the minor premise depends upon correct observation. If this substance does not actually redden litmus paper, or if there is another substance present with it to which the reddening may be due, the minor premise is either untrue or doubtful.

The conclusion, you will note, contains the subject of the minor term and the predicate of the major. The syllogism may be expressed algebraically thus:

$$\begin{aligned} A &= B \\ C &= A \\ \therefore C &= B \end{aligned}$$

In algebraic language, the term A is common to both equations; if A is eliminated, C = B.

But A does not always equal B; the class A may be smaller than the class B. Thus we may make the major premise: All men are animals. But there are other ani-

mals besides men: A is included in B. Then if C is included in A, it must also be included in B, which includes all A and more.

If, however, the class A is larger than B, the subject of the major premise becomes not *all* but *some*, thus:

"All birds with red breasts are robins" is obviously untrue; humming birds, scarlet tanagers, and various other birds have red breasts. The following is therefore an incorrect syllogism:

Birds with red breasts are robins.

This bird has a red breast.

This bird is a robin.

C is included in A, but as A is greater than B, C may fall in that part of A which lies outside B.

This is one of the commonest of the errors in reasoning.

Another error, called "begging the question," is to assume in either premise the very thing that you are trying to prove. This fallacy, easily detected when reduced to a syllogism, is common in daily life. How often do we not hear a man or a cause judged because of certain acts, and the next moment hear the character of the man or the cause cited to prove the good or bad character of the acts. The commonest form of this fallacy is the use of a term which really involves the point at issue: Women's *Rights; Freedom* of the Seas.

When begging the question is pushed so far that each of two arguments is offered as proof of the other, the fallacy is called reasoning in a circle, thus:

I. All the laws passed in our legislature this year are bad, because the legislature is notoriously incompetent.

II. Our state legislature is thoroughly incompetent, as is shown by the bad laws passed this year.

Many other fallacies in reasoning are classified by logicians, the discussion of which belongs to a course in

argumentation. In the simple forms of reasoning which you will be required to undertake now, it is enough to observe the following:

1. Make sure that both premises are correct; that is, that they are not untrue, that they are known to be true, and that they do not beg the question.

2. In a series of two or more syllogisms, each of which uses the conclusion of the preceding as a premise, do not use the conclusion of the last as a premise of the first; that is, do not reason in a circle.

3. Do not change the meaning of a term. Make sure that there is no possible ambiguity in the meaning of the terms used. If you say that all charitable men love their fellows as themselves, and add that a man who throws a penny to a beggar is charitable, you have changed the meaning of the word *charitable*, and so invalidated your conclusion; the man who throws a penny to a beggar does not necessarily love his fellows as himself.

4. Stick to the point. When a prosecuting attorney, instead of dwelling upon the evidence against the prisoner, emphasizes in detail the enormity of the crime, he is talking off the point in order to influence the emotions of the jury.

The chief value of the syllogism in argument is that by analyzing the process of thinking it shows clearly whether there is an error in the process and also whether the error is a matter of fact or of inference from facts.

Assignment 4.

1. Express in syllogistic form the reasoning that underlies each of the following:

(1) Mrs. Harrison is an intelligent woman. It is her duty to vote.

(2) Farrell does not need an income tax schedule. His income is only twelve hundred a year and he is married.

(3) You ought to vote. You are twenty-one.

(4) We shall have pork and beans. It is Saturday, and we are New Englanders.
(5) She cannot get more than fourteen hundred a year. She is a Government stenographer.
(6) This flower must be a shooting star. It agrees exactly with the description of that species in my botany.
(7) We have so many trunks that we are sure to have trouble at the customs.
(8) This news is too good to be true.
(9) That must be a Manx cat. It has no tail.
(10) This is a very superficial book, as a careful reading of the table of contents will show.

2. Point out the fallacies in the following, and explain where the trouble lies:

(1) This is a first-rate automobile; it was made by the Getrich Quick Company, and they turn out no other kind.
(2) He must be an honorable man. He supports his mother and sisters.
(3) He is thoroughly truthful. I have never caught him in a lie.
(4) That bird is a canary. Don't you see how yellow it is?
(5) Of course he is a musician. Look at his hair.
(6) Government ownership of public utilities will lead to socialism because it means ownership of public utilities by the people.
(7) He is the most popular author in existence, for he is the most popular author in the United States, and in the United States people read more than in any other country in the world.
(8) This is an interesting book, because it is by H. G. Wells.
(9) Hicks will be a great orator; he reasons better than any other man in the class.
(10) We shall win every game next year. We have a new coach.
(11) That civilization is a disease is proved by the number of doctors found among the civilized nations. Compare the savage races in this respect.
(12) That must be a thrush. Look at his spotted breast.
(13) You can tell by merely looking at him that he's a genius.

(14) You ought to take music lessons. Your hands are so flexible.
(15) He must be an old soldier. He has only one leg.
(16) Of course he says "these sort of." Isn't he English?
(17) Do you notice how his hand shakes? He must drink.
(18) You must study Greek if you wish to be cultured.

Inductive and Deductive Reasoning. In argument, inductive and deductive reasoning are used continually to support each other. For instance, inductive reasoning establishes from many observations the general conclusion:

All rattlesnakes are poisonous.

You meet a snake which you take to be a rattlesnake, and in a flash you conclude that it will be poisonous; your thought process, of which you are unaware, is:

All rattlesnakes are poisonous.
This snake is a rattlesnake.
This snake is poisonous.

But how do you know that this snake is a rattlesnake? By another lightning-speed syllogism you reason:

All snakes that make a certain peculiar sound are rattlesnakes.
This snake made that peculiar sound.
This snake is a rattlesnake.

But may not some harmless snakes make the same sound?

Observation has shown that

Snakes No. 1, No. 2, No. 3, etc., which made that peculiar sound, all had the other qualities that distinguish the rattlesnake.

Therefore we say, by inductive reasoning:

All snakes that make that peculiar sound have the other qualities that distinguish rattlesnakes.

The connection between the two processes is so close that unless we stop with the generalization based upon inductive reasoning, we are often scarcely aware that it

stands between the particular cases in which we are interested. For instance, if our thoughts are put into words, the sound of a rattle will usually make us say: "There's a rattlesnake! Look out!" We are not conscious of the whole process which has just been traced from particular to general and from general to particular again. It is only by much practice in this kind of deliberate analysis that we learn to see errors in fact and inference—fallacies due to faulty observation, hasty generalization, and wrong classification.

Assignment 5.

1. Analyze the double process of reasoning involved in each of the following; and point out any fallacies that you discover:

(1) This pear is very hard. I am afraid it is not ripe.
(2) It will rain tomorrow. There's a mackerel sky.
(3) I shall not study late the night before examination. I shall fail if I do.
(4) I think that animal is a tapir. I read a description of one the other day.
(5) This warm sunshine after rain will open the buds.
(6) Washington must have loved country life or he wouldn't have built Mount Vernon.
(7) This strike will fail. The men's families are starving.
(8) Of course he's a grafter. You can see him hanging about the City Hall every day.
(9) Yes, madam, this train stops at Bond Street.
(10) Of course you will succeed; you have never failed yet.

2. Collect from a newspaper ten statements that involve both inductive and deductive reasoning, and analyze them to see whether they are sound or involve fallacies. If fallacies are involved, analyze them also.

3. Illustrate by as many examples as possible the generalization: The heresy of today is the superstition of tomorrow.

4. What reasons do you suppose led Columbus to believe that he could reach Asia by sailing west? After noting your reasons on cards, look up the reasons that he offered, and the objections that were raised to them. Why did he have so much difficulty in making people accept his conclusion?

Analogy. Argument by analogy proceeds on the theory that things which are alike in some respects will be alike in others. It commonly begins by observing a familiar thing in some relation, and upon observation of a resemblance between the familiar thing and something unknown proceeds to the conclusion that the unknown thing also will have the same relation as the known which it resembles. Thus the ancients observed that the living butterfly emerges from the apparently dead chrysalis, and reasoned by analogy that in like manner the living soul of man would emerge from his dead body. A most elaborate argument of this kind is a book which made a stir in the nineteenth century, Drummond's *Natural Law in the Spiritual World*. Clearly, natural law can never actually apply to spiritual things; but on the basis of a certain parallelism between natural and spiritual things, the argument became extremely plausible.

In practical life, however, analogy is commonly used by the lazy or untrained thinker as a substitute for induction. The general method is to proceed from one particular to another, on the hypothesis that like causes produce like effects; hence to argue by analogy is to look for resemblances and to ignore differences. A farmer's wife reading a patent medicine advertisement reasons by analogy that what has cured another woman whose symptoms are said to resemble hers will cure her. This illustration shows the great weakness of analogy. The farmer's wife has only the most superficial knowledge of her disease; the real cause may be, and usually is, something that has no relation whatever to the patent medicine—even if the medicine is good in itself.

The chief use of this type of argument is in the projection of scientific hypotheses. Argument by analogy suggested that if a bird could fly, a machine could be built to

fly; it suggested that as conditions for habitation have been observed on Mars, it is possible that Mars is inhabited; that as certain social conditions were the prelude to the fall of the Roman Empire, similar social conditions in any society will be followed by its destruction.

The argument from analogy has never any validity unless the resemblances between the familiar object and the unknown are due to the same cause. This cannot be definitely ascertained merely by the processes of analogical argument. But the human mind tends strongly to accept as parallel throughout two objects that present a large number of points of similarity. The chemist who reasons by analogy that an unknown sour substance will redden litmus is right because the same cause—acidity—exists in the unknown substance as in a familiar acid; but the child who reasons that kerosene will put out fire because it resembles water in appearance will have a sad experience.

In arguing by analogy, remember two things: (1) that it has no value as argument unless the resemblances that are perceived and those that are inferred are due to similar causes; and (2) that its chief value is to establish working hypotheses, and that these hypotheses should never in the course of argument be confused with facts.

Assignment 6.

1. Show how the advertising agent reasons by analogy.
2. Syllogize the reasoning by which a friend presses a remedy for a cold upon you when you have a cold.
3. State the reasoning by analogy under the following: "How can you read *Don Quixote?* It's such a stupid book. Try *East Lynne*—that's fascinating."
4. Look up the argument of Menenius in *Coriolanus* I, 1, 101 ff., in which he argues by analogy that the state is constructed on the same principles as the human body. Criticize the soundness of the argument.

5. Make a list of the arguments by analogy to be found in the parables of the New Testament; and discuss them.

6. Write in about 100 words the use made of analogy by the astronomer who reasons that Mars is inhabited.

7. Analyze the analogies underlying the reasoning in the following, and show which are of value and which are useless for purposes of argument:

(1) True, the very poor do survive and grow; but so do potatoes in a dark cellar.

(2) Robert Bruce, at the lowest ebb of his fortunes, was encouraged to continue his fight against the English by watching a spider's efforts to build a web, notwithstanding repeated failure.

(3) There is an Anglo-Saxon story about a sparrow that flew into the firelit hall of a king, remained there a short time, and then flew away again, which was used as an analogy referring to the existence of the soul before and after this life.

(4) "There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries."

(5) Crime is infectious.

(6) Tennyson's reasoning in *Crossing the Bar*.

(7) Franklin's reasoning when he invented the lightning-rod.

(8) Political graft is the cancer of our nation.

(9) Our civilization will perish like "the glory that was Greece, and the grandeur that was Rome."

(10) Women should go into politics; they would run the national housekeeping as effectively as they manage their own.

8. Collect from the newspaper, or from conversation, or from any other source, half a dozen cases of argument by analogy that you think you can justify as useful; and as many that prove nothing whatever.

9. Find instances in science where the use of analogy has led to the suggestion of valuable hypotheses.

10. Explain and criticize the following arguments by analogy:

(1) "The flower will die but the atoms of which it is composed will not perish. There are poets as well as students who

know that the atom is invisible and indestructible. The most thorough-going materialist is sure that death does not end all for the atom. There is no way in which you can end it. You may burn it with fire in your furnace, and with acid in your alembic. You may tear it asunder with electric contrivances, but it laughs in your face. Imperishability is not of course immortality, but it suggests it."

(2) "Is the disintegration of the brain the annihilation of thought and consciousness? So the materialists have always asserted, but the brain may be only the medium by which thought is transmitted, as the wire is the medium which transmits your telegram. Destroy the wire and your thought may still be transmitted by wireless."

Persuasion. In argument that is intended not merely to convince people of the truth of a proposition but to move them to act upon it, persuasion—the appeal to the emotions—is quite as important as conviction. In an argument to be presented before a popular audience, it is often more effective than the appeal to reason.

The principle that underlies persuasion is that of getting and keeping the audience with you. This can be done in various ways—by avoiding their known prejudices, by appealing to their sense of humor or of pathos, by rousing personal interest in yourself, by awakening strong emotions and impulses to action, and so on. Success in persuasion is not a matter of reasoning, but of understanding human nature.

Aside from the unconsciously persuasive effect of dress, manner, gesture, voice, utterance, and personal magnetism —which, taken together, undoubtedly give the audience an impression of the speaker's competence, sincerity, earnestness, and fairmindedness—there are certain qualities to be aimed at in the preparation of the argument itself which add to the persuasiveness of its appeal. These aims may be summed up as follows:

1. The introduction should be so planned that the opening words will attract attention and rouse some emotion that will create an atmosphere of sympathy for the speaker and his argument. The commonest way of securing this attitude is by an amusing anecdote. This is a good way if the story is new and really pertinent to the subject in hand. A detached and dragged-in anecdote does not deceive an intelligent audience. But there are other ways of setting the right emotional key in the beginning. One is to startle by some unexpected or amazing statement. Statistics may have the effect of rousing an audience. If, for instance, you wish to stir people to act against the patent medicine frauds, the fact that $400,000,000 was wasted by the country on worthless remedies in a single year might have a stimulating effect. Often a striking concrete illustration of the problem under discussion will have more effect than statistics; for instance, if you are arguing that charity impedes progress, you may overcome to some extent a natural prejudice against the phrasing of the subject by relating in detail the pauperization of a family through the well-intentioned but mistaken efforts of charitable organizations. A striking contrast may make a good beginning: if, for instance, you are arguing in favor of an inheritance tax, you may contrast the amounts contributed to the nation by the working-man and the millionaire. However you begin, you must work for an immediate response; and the more prejudiced against your subject you have reason to believe your hearers are, the more necessary it is to divert their thoughts from their prejudices into some other emotional channel.

2. In planning and composing your argument, you must never forget for a moment the kind of people who are to hear or to read it. There are many ways in which the same set of facts may be presented; and the choice should

depend upon the ideas and ideals of the audience. By keeping your audience in mind, you can avoid clashing with their principles and their prejudices, can draw your illustrations from forms of life that are familiar and interesting to them, can adapt your sentences and phrasing to their ways of speech, and can appeal to the kind of emotion by which you have reason to believe they will be moved. An audience of college men and an audience of miners, a New York audience and a New Orleans audience would respond to entirely different modes of appeal. It is only by a discriminating knowledge of human nature in its fundamentals—its fixed ideas, its watchwords and its real motives, its weaknesses, its capacities for enthusiasm, its admirations and its derisions, its sentimentalities, and its types of humor—that you can hope to control an audience as a skilful driver controls a horse. And this knowledge can be bought only at the price of endless observation and introspection. But every man of even ordinary intelligence knows enough about his fellow-men and himself to make the tastes and temper of his audience prime considerations in preparing an argument.

3. Phrase definitely to yourself what you wish your speech to accomplish, and recur to this aim whenever you can in the course of the argument. To be definite without antagonizing, to be insistent without nagging, to reiterate without boring—this is the way to convert indifference into action; but so large a part of success depends upon the personality of the speaker and the mood of his audience that it is impossible to give more detailed directions. Good-nature, tact, earnestness, and entire simplicity—all are assets that tend to secure results.

Assignment 7.

1. Discuss the methods of persuasion that should be used in presenting the following subjects under the conditions stated:

(1) Housing reform, before an audience of poor people at a college settlement; before a city council; before a group of specialists in social science.
(2) Tariff reform, before a Democratic audience; before a Republican audience.
(3) The problem of the unemployed, at a meeting of hoboes; before the committee of a legislative body.
(4) Governmental control of oil fields, before a chamber of commerce; before a convention of oil men.
(5) Vocational training, at a meeting of an employers' association; at an educational meeting; at a meeting of representatives of labor unions.
(6) A political speech advocating the election of a certain candidate, before a mixed audience; before an audience of ardent supporters of the candidate.
(7) The objections to college fraternities, before an audience composed entirely of fraternity men; before a mixed audience.
(8) The curse of wealth—a sermon before a wealthy congregation.
(9) The defense of a prisoner against whom there is strong public prejudice.
(10) The prosecution of a prisoner who is supported by public sympathy.

2. Think of some public speaker whom you have heard and admire, and make notes from memory of the methods of persuasion that he uses. If you have opportunity, hear him again, and make your notes immediately afterward. Discuss all these notes in class, and summarize what you have observed about persuasion.

Preparing a Formal Argument. *Determining the Issues.*—As formal argument is based upon a definitely stated proposition, each contestant must examine the proposition with extreme care. If possible this should be done before the final phrasing of the question is determined. In making the examination, the meaning of every important word in the proposition—especially every word that is commonly used in a loose or vague way—must be con-

sidered from every possible point of view. If you neglect this precaution, you may find yourself discussing communism when you intended to discuss socialism, or democracy in general when you meant merely a particular form of representative government. In cases of doubt you should consult the standard dictionaries or the writings of recognized authorities on the subject in question.

But the proposition should be scrutinized not only to determine the meanings of individual words but also to ascertain whether, as a whole, it means exactly what you wish it to mean, no more and no less. Suppose you believe in an inheritance tax. Are you willing without further consideration to debate it in this form: "*Resolved*, That the Federal Government should impose an inheritance tax"? If so, you may be called upon by your opponents to prove much more than you expect. Perhaps they may admit all you can say in favor of its desirability and defeat you by arguing that such a tax would not be constitutional, or that such a tax should be left by the federal government to the states. These may be good questions to argue, but obviously they are not the question you intended to discuss.

Having secured the exact phrasing desired, you will naturally consider next what are the real points on which the decision will turn, that is, the separate points you will have to prove in order to prove your side of the argument. These are called the *issues*. There may be several issues or only one. They can never be determined by studying only one side of the question. It is necessary to consider what line of attack the other side will take, or can take, and to prepare carefully to meet that. For example, if the question is, "*Resolved*, That the state should impose an intelligence test for every would-be voter," you cannot rest with showing that intelligence is desirable in voters; your opponents will certainly call upon you to show that it is

so desirable as to outweigh all objections that can be brought, not only against the value of the test, but also against the imposition of it and the possibility of administering it fairly and effectively.

After ascertaining in this way the issues, or vital points, of your argument, it is well to make a list of them and concentrate your work on them. Everything that does not concern them is irrelevant and should be carefully excluded from your argument.

Often the history of the question will throw much light upon it, and furnish new views as to its importance, or arguments of value. You may or may not wish to give this history in your discussion, but you should certainly not neglect to study it for your own enlightenment.

Making a Brief.—When you have mastered your material, settled the exact meaning of the question, and determined the main issues by excluding all that is irrelevant or unimportant, you are ready to construct your *brief*, that is, the formal statement of your argument, with each of your main points, or issues, in its proper place, supported by the special arguments that belong to it.

As you will rarely discuss a question that does not require some kind and amount of preliminary statement, your brief will usually require an *introduction*. As you will also rarely wish to stop immediately after your last argument, without summarizing your reasoning and emphasizing its cogency, your brief will also usually require a *conclusion*. In distinction from the introduction and the conclusion, the part of the brief containing your argument is called the *body* of the brief.

The Introduction.—In the introduction you will undertake whatever is necessary to secure a fair and intelligent hearing from your audience.

If they are known or suspected to have a prejudice

against your side of the question, you will probably try to remove or reduce it. If you are using terms that are sometimes misunderstood, you will define and explain them. If your question has a history that your audience ought to know, you will give that history briefly but clearly. If other questions are confused in the popular mind with the one you are discussing, or if your question has been connected with matters that do not belong with it, you will attempt to clear up the confusion. Bear in mind, however, that your introduction is only an introduction and must be brief.

As the introduction is in the main explanatory, it may be outlined by the methods given in Chapter II, this section.

The Body of the Brief.—The body contains all the argument. To secure proper briefing, use the issues as your main heads, arranging them in the order of logical connection, or if they are not connected, in the order of increasing importance. Each main head must be followed by a statement of the arguments supporting it; and if these statements themselves are not recognized truths, they must in turn be supported by the necessary arguments. The relations of the heads and arguments to one another should be indicated by letters and figures, as shown in the model below. It may help you to keep your own thought clear and straight if you will use the word *for* or *because* to introduce each subordinate argument or reason.

Model for Body of Brief

Resolved, That a progressive inheritance tax should be adopted by the Federal Government as a permanent means of revenue.

I. The Federal Government needs a large increase of revenue
   A. There is even now always a deficit

B. Our expenses in the future will be much greater than now
   1. We must pay heavy war debts
   2. We must develop our foreign trade
   3. We must develop our merchant marine to promote this trade
   4. We must expend more on the development and conservation of our natural resources

II. The present sources of Federal revenue cannot be relied upon to provide the increase necessary
   A. The tariff cannot supply the increase
      1. It is dependent upon politics
      2. It cannot be adjusted on the basis of revenue requirements
      3. It is not naturally progressive and cannot be made so
   B. Internal revenue cannot supply the increase
      1. The liquor tax has practically disappeared
      2. A tax on business papers would both bring in little and, except in great crises, be obnoxious to the people
      3. A tax on tea and coffee would be objectionable
         a. It is a tax on quasi-necessaries of life
         b. It would be disproportionately heavy on the poor
   C. The income tax cannot supply the increase
      1. The rates cannot be raised high enough to provide the sums necessary
      2. The exemptions cannot be lowered enough to provide them

III. No other forms of taxation that will produce large revenues are available except the tax on inheritances
   [Not developed]

IV. The inheritance tax is satisfactory
   A. It is adequate
      1. A moderate tax on present inheritances would produce large revenues
      2. As the wealth of the country increases, the revenue would increase automatically

B. It would not harm the states
[Not developed]
C. It fulfils all the canons of a good tax
1. It is easily and justly assessable
2. It is easy to collect
3. It is stable
4. It is easily calculable in advance

V. It can be made an instrument to relieve undue congestion of wealth in single hands
[Not developed]

The Conclusion.—If your argument has been elaborate and complicated, you will probably wish to summarize it for the sake of clearness. In doing so, you should strive to make it appear as simple and cogent as possible. Be brief, and above all things resist the temptation to introduce new material or to reargue the question.

If the argument has been so clear that your audience has certainly been able to follow it with ease and to feel its cogency at every point, your conclusion may consist of a reference to this fact and a few courteous phrases.

The Refutation.—The *refutation* is that part of an argument which is devoted to answering the arguments of the opposite side. In formal debating this has its definite position in the program, and the preparation for the effective refutation of one's opponents is one of the most important parts of the general preparation of the debaters; for an attack from an unexpected point of vantage or with unforeseen arguments or ammunition may prove disastrous. The subject of debating, however, does not belong to this book, and details of procedure must be left for special treatises on the subject. In arguments of a less formal character, refutation, while not assigned a fixed position in the plan or outline, is nevertheless often of the highest importance. Even when there is no definite opponent to present the arguments of the other side, those

arguments are sometimes so generally known or believed to be convincing that one is obliged to take account of them. Sometimes it is best to break the force of these arguments before proceeding to set forth one's own views and reasons; sometimes it is best to leave them untouched until one has built up a strong presumption in favor of the views one is presenting. Sometimes adroit speakers and writers gain a temporary success by dismissing the arguments of opponents as trifling or out of date or sufficiently refuted by others; but this is not often either honest or safe.

Assignment 8.

1. Draw a brief in correct form for the affirmative or the negative—whichever you believe—of each of the following propositions:

(1) Secret societies should be abolished from high schools.
(2) Public libraries, museums, and art galleries should be open on Sunday.
(3) Admission to college should be by examination only.
(4) Labor unions are against the real interests of the workingman.
(5) Professional training should be preceded by two years of college work.
(6) There should be an intelligence test for voters.
(7) Free public employment bureaus should be established in each state.
(8) The president of the United States should be elected for one term only, but of six years' duration.
(9) The United States should establish old age pensions.
(10) All textbooks used in the grammar schools should be furnished by the state.

Propaganda Papers or Speeches. The commonest use of the processes of argument is in the propaganda paper. This in its simplest and briefest form appears in the editorial of the newspaper and magazine; it is found in all the magazines side by side with the expository article, and in

the field of religion it appears as the sermon. The propaganda paper is merely an informal argument which does not hold strictly to the form of the brief, and which inclines to emphasize persuasion even at the expense of complete logic, if necessary. To this end we find argument blended with description, narration, and exposition, so closely that it is often hard to say where the one begins and the other ends. It gets vividness from detailed description, as, for instance, in the elaboration of an analogy. It gets dramatic quality from narration, when a situation is made to live again before the audience; for instance, a history of conditions in the Philippines before we annexed them, when used as an argument for annexation. From the exposition of accepted truth in connection with an argument the argument itself acquires a certain solidity in the minds of hearers or readers, such as would not be felt from the processes of argumentation used alone; for instance, when a full exposition of the known conditions that would warrant the existence of life on Mars precedes the argument by analogy that Mars is inhabited.

For the writing of papers of this type, few special directions are necessary. Absolutely clear structure is essential even though the structure is less rigid than in the formal argument. In the informal argument, all the arts of persuasion may and should be used, and in this, free play should be given to individual experience and to temperament. Beyond this, the point to bear in mind is that as the purpose of the propaganda paper is to win people to the writer's way of thinking on its subject, obviously the paper must succeed in being interesting to the people for whom it is intended, or it fails of its purpose. Here, as in all forms of writing in which the purpose of reaching a particular audience rather than the need of self-expression is the motive, the only really practical rule that can be

given is to study successful models as they appear in print in the magazines, and to imitate these as far as is consistent with your subject, your ideals, and your temperament. Practice of this sort gets much more rapid results than mere application of theory.

Assignment 9.

1. Write about 500 words on one of the following propositions:
   (1) For the good of the State, sickness should be made a legal offense.
   (2) Criminals should be regarded as diseased, and so treated.
   (3) Machinery retards the development of the human race.

If you cannot argue in favor of any of these, read the chapters in Samuel Butler's *Erewhon* that touch upon these subjects and write an informal refutation of about the same length as Butler's arguments.

2. Write a 500-word argument on any one of the following subjects on which you feel any conviction. You can supplement your own knowledge by reference to articles listed in *The Reader's Guide:*
   (1) The products of prison labor should not be sold.
   (2) The United States should admit Oriental immigrants on the same terms as European.
   (3) There should be national legislation concerning marriage and divorce.
   (4) The Swiss system of universal military training should be adopted in the United States.

3. In the following quotation lies the germ of a paper. Either expand the ideas in it to about 500 words; or give the same amount of space to a statement of opposing views. Whichever you do, be careful to develop every point that is suggested, and give as many concrete illustrations as you can in support of your contention. Be as specific as possible:

"The Prince straightway declared that self-government on any but a small scale, and in any but a young and simple society, was a ludicrous and hideous fallacy, and maintained that of all the perversions which the workings of the human mind as applied to politics had developed, none was more astoundingly illogical than that which resulted in the conclusion that an aggregation

of half a million human beings, crowding into the space of a few square miles the extremes of wealth and poverty, and all the possibilities of ambition and villainy and ignorance and vice and misery and lawlessness and seething discontent, could rule itself." —HENRY FULLER, *The Chevalier of Pensieri Vani.*

4. The following criticisms have been made upon our country by foreign critics. Choose one that you consider just, and write a 500-word paper, suggesting what might be done about it:

(1) "Business governs America; and business does not include labour. . . . America is the paradise of plutocracy; for the rich there enjoy not only a real power but a social prestige such as can hardly have been accorded to them even in the worst days of the Roman Empire."—G. LOWES DICKINSON, *Appearances.*

(2) "I came away from Washington with my preconception enormously reinforced that the supreme need of America, the preliminary thing to any social or economic reconstruction is political reform. It seems to me to lie upon the surface that America has to be democratized."—H. G. WELLS, *The Future in America.*

(3) "There *is* no culture in America. There is instruction; there is research; there is technical and professional training; there is specialization in science and industry; there is every possible application of life to purposes and ends; but there is no life for its own sake."—G. LOWES DICKINSON, *Appearances.*

(4) "Now what is called corruption in America is a thing not confined to politics; it is a defect of moral method found in every department of American life."—H. G. WELLS, *The Future in America.*

5. Using the same quotations, choose one that you consider unjust and write a 500-word paper refuting it.

6. The two sets of papers called for in 4 and 5 shou'd be discussed in class, and conclusions reached in regard to the criticisms and the refutations.

CHAPTER VI

THE MEANING OF IMAGINATION

What Imagination Is. Imagination is constructive thought in life as well as in art. It evolves theories, paints pictures, shapes statues, builds houses, invents machines, writes books, creates big business, and brings harmony and vitality into the daily routine of living. It works among the common things by which men have always been surrounded, and out of them makes something new which helps men to a wider view and a deeper understanding of life. Without imagination there could be no progress, because without imagination men could not create.

In regard to imagination there are several facts which are not always understood. For one thing, it is intimately associated with personality, and varies in every individual. The painter, for example, creates on the basis of what his eyes show him; the musician, on the basis of what he hears. As the inventor and the theorist have what we call imagination of the reason, so the business man has imagination of the practical sense. Again, imagination, unlike fancy—which has the Munchausen habit of heaping up absurdities or unrealities for the mere pleasure of the process—builds with its foundations on truth; it always bears a definite and recognizable, though variable, relationship to reality. Like a mason or a mechanic, it builds in accordance with its own laws. And finally, it is not the endowment of the few only whose names are remembered for great works; it is shared by millions who make little or no use of it, partly because they are unaware that they have it, and partly

because they lack the technique that is necessary for its expression. It is probable that every normal mind has imagination enough to achieve more than it even dreams of undertaking.

Imagination in Writing. It is not, however, with the development of imagination in practical life that we are here concerned; our problem is to show how it manifests itself in writing, and in so doing to suggest how it may be cultivated.

When Lewis Carroll wrote *Through the Looking-glass*, he began with the idea of reversing life as writing is reversed when seen in a mirror. When Alice jumps into the glass, she arrives in a land where she rises as she tries to go downstairs, has to run hard in order to stand still, eats dry biscuit to quench thirst, and walks away from the things that she tries to reach. So far Carroll deals imaginatively with life by merely reversing its usual laws. When he introduces his nonsense—such as, for example, "The Walrus and the Carpenter" and the "Jabberwock"—he breaks away from life altogether, and lets his fancy play as it will. In literature, fancy is the creation of a semblance of life according to no law but that of mere whim or chance association; imagination is the re-creation of life according to definite laws.

The working of law in imaginative writing is carried out in astonishing detail by Swift in *Gulliver's Travels*. In the Voyage to Lilliput, his principle was to show the pettiness of mankind by representing men one-twelfth the size of the human race. To do this, he was forced to work out a most elaborate reduction of scale in all aspects of life. Joints of meat were "smaller than the wings of a lark"; Gulliver ate two and three at a mouthful, and three loaves of bread at a time. The largest man-of-war was nine feet long, and the tallest temple was "at least five feet high." The

Emperor was taller by almost the breadth of Gulliver's nail than any of his Court; and Gulliver could pick up six Lilliputians at once in his hand.

Then Swift reversed the process, and showed how big Gulliver looked to the Lilliputians. His handkerchief was large enough to be a rug in a room of state; his snuffbox was a "huge silver chest" into which one of the Lilliputians stepped knee-deep in snuff; his comb was "a sort of engine, from the back of which were extended twenty long poles, resembling the palisadoes" at the Lilliputian court; his watch "made an incessant noise, like that of a water-mill," and so on.

As a natural pendant to the Lilliput story Swift invented Gulliver's adventures in Brobdingnag, where the people are sixty feet, instead of six inches, in height. When Gulliver sees a Brobdingnagian coming toward him "ten yards at every stride," he utters a reflection in which appears Swift's purpose underlying these changes in the human scale:

> In this terrible agitation of mind I could not forbear thinking of Lilliput, whose inhabitants looked upon me as the greatest prodigy that ever appeared in the world; where I was able to draw an imperial fleet in my hand, and perform those other actions which will be recorded forever in the chronicles of that empire, while posterity shall hardly believe them, although attested by millions. I reflected what a mortification it must prove to me to appear as inconsiderable in this nation as one single Lilliputian would be among us.

As the story proceeds, we read that the Brobdingnagians regard Gulliver at first as if he were "a small dangerous animal," and that his gold coins are almost invisibly small. At the farmhouse, Gulliver walking across the dinner table stumbles against a crust and falls flat; he lives in fear of a cat which purrs with a sound as great as "that of a dozen stocking weavers at work," and of the farm dogs, one of

which is "equal in bulk to four elephants"; he narrowly escapes having his head bitten off by the baby; and he has a fierce encounter with two rats as large as mastiffs.

In all this elaboration of life according to different scales, Swift had an avowed purpose, which was to "help a philosopher to enlarge his thoughts and imagination, and apply them to the benefit of public as well as private life."

In other words, Swift applied his imagination with almost mathematical precision first to the reduction and then to the exaggeration of life—as if it were seen first through a reversed telescope and then through a microscope—in order to stir men to ponder upon its values.

How Imagination is Related to Fancy. Both the Gulliver and the Alice books are in a sense freakish products of the imagination; but both are made to grow from a solid foundation of experience: Alice gets away from reality through dreams, and Gulliver by wandering in parts of the world about which in Swift's time little was known. So Samuel Butler, only about fifty years ago, was able to place Erewhon (Nowhere)—where modern ideas of civilization are reversed—on the other side of a high mountain ridge on an island in Australasia; W. H. Hudson, in *Green Mansions*, was able to imagine a bird woman as living near the unexplored sources of the Orinoco; and Algernon Blackwood uses psychology as a basis for as wild ghost stories as ever were written.

Imagination builds always upon fact; very often when it is most successful, upon the commonplaces of life. But it immediately proceeds to combine these into new patterns which bear the imprint of their creator's personality. And this it is which distinguishes the work of imagination from the realistic and impersonal representation of things as they seem to the majority of people. The difference may be likened to that between a portrait by a master, in which

his own personality is as clearly visible to the seeing eye as the personality of the subject, and a photograph, from which the personal element is absent.

This constructive work of imagination in the light of personality begins in childhood; it shows in the childish desire to "make something"—some vague creation—out of tinsel and tissue paper and bits of colored wool; in the invention of games; in the laying out of childish gardens and houses. In some children it even goes so far as to invent, name, and endow with all sorts of characteristics, imaginary playmates. One of the defects of our educational system today is that it tends to suppress rather than to develop this innate love of creation. To the routine of fixed tasks, in which there is no choice and little scope for originality and inventiveness, most children learn to conform, and so establish a habit, which remains unbroken throughout life, of accepting unthinkingly customs and ideas that come to them with no more real authority than a vague "It is proper," "They are wearing," "They say," and so on. To the mind in which the imagination works freely, all such expressions are meaningless; it seeks continually the root of experience from which they grow, and upon the basis of its investigations creates its own patterns. It conforms to fashion or makes its own fashion, as it will; it conforms to social customs only when it judges these adapted to its needs and contributory to its development; it evolves its own ideas—in a word, it builds its own life structure. To live with imagination is to live free, in control of one's environment or at least uncontrolled by it, and to use all the common materials and experiences of life as means of growth.

To do this, it is necessary to realize the difference between the life that is lived with imagination and that which is bound to the routine of experience. This realiza-

tion is intensified by study of the imaginative presentation of life in literature and in art. Further, the very effort to free constructive power in all forms of work—to take the initiative, to find individual ways in routine, to be on the lookout for fresh patterns in old combinations of things—all these attempts tend to stimulate imaginative power. And as we are now concerned with the work of learning to write English, the reason for this section becomes apparent.

Assignment.

1. Discuss the possibility of using imagination in preparing a textbook on one of the following subjects: geometry, geography, archæology, chemistry, botany, sociology.

2. Compare two familiar textbooks on the same subject with regard to the imagination shown by their authors. Are the differences in material or in presentation? Make notes before class with a view to discussing these differences in detail.

3. Discuss three novels known to all the class, and grade them according to the degree and quality of imagination shown.

4. Discuss the following stanza as an illustration of the fact that imagination transforms the common things of life:

"Cool was the woodside; cool as her white dairy
  Keeping sweet the cream-pan; and there the boys from school,
Cricketing below, rush'd brown and red with sunshine;
  O the dark translucence of the deep-eyed cool!
Spying from the farm, herself she fetched a pitcher
  Full of milk, and tilted for each in turn the beak.
Then a little fellow, mouth up and on tiptoe,
  Said, 'I will kiss you'; she laugh'd and leaned her cheek."
—George Meredith, "Love in the Valley."

5. Find six other short passages, prose or verse, in which the common things of life are transformed by imagination.

CHAPTER VII

ARTICLES AND ESSAYS

How to Get Material. The methods discussed in earlier chapters are, as has already been said, used in varying combinations in all forms of writing. We now take up in turn the forms of writing in common use, beginning with the various types loosely called articles and essays.

In preparing to write an article or an essay of any type, the first step is to find a fresh subject or a new aspect of an old subject; the second is to make a clearly defined plan.

The importance of freshness in material or in point of view has been emphasized earlier in this book, and ways of getting such material have been pointed out. In essays offered to newspapers and magazines, this quality of freshness is perhaps the main factor in success. It is most easily secured by making use of personal experience. A paper on some great man of today, however well written, if it were based on general sources of information, would have no chance of success. But a paper on some well-known and interesting man, based upon a meeting with him by the writer, which brought out unsuspected phases of his character or unknown views, would be almost certain of acceptance.

But to most of us great meetings and participation in interesting events do not happen. We must get fresh material in other ways. One way is to keep an observant eye upon experience itself. The Norwegian novelist Hamsun, reduced almost to starvation while he was trying to make his way as a writer, used this experience as the

subject of a book—*Hunger*—which established his career. It is equally possible in the writing of articles and essays to relate one's own experience to matters of general appeal.

Where actual experience is lacking, we have still the resource of using our wits to get a fresh point of view. The effort to do this is excellent training. Most people tend to accept traditional ideas and points of view, merely because these views already exist and are held by others. It is much easier to accept than to create, and more comfortable to be with the crowd than against it. Yet this passive acceptance of old views is one of the chief obstacles to intellectual progress. A valuable product of a college education is the habit of refusing to believe without investigation anything that seems contrary to one's own experience or reason. Investigation of such conclusions furnishes the best sort of material for students' papers, partly because it tends to establish a questioning attitude toward commonplaces and partly because research of this kind substitutes for dogmatism the habit of leaving open for more illumination some conclusions which cannot be at once accepted or disproved. In any department of thought or of life the number of conclusions that may be said to be beyond challenge is extremely small. A principle established for centuries may at any moment be upset or modified as the result of further endeavor. For instance, a theory of Newton's long believed to be an eternal truth has recently seemed seriously affected by the work of Einstein. In practical life there is continual assertion of uncertainties and untruths as if they were facts. The student who has formed the habit of challenging ideas and of subjecting them to such examination and discussion as he can bring to bear upon them will never be in want of good material. The habit of striving for an individual point of view should be applied, not merely to big questions of national policy,

of social and economic adjustment, but also, and more particularly, to questions of personal belief and conduct.

Why Plan is Important. No article or essay can be successfully written unless it is based on an underlying plan. Only by means of such a plan will the thought be kept moving so that the reader is carried along with it; and unless the reader feels himself so carried, he will soon lose interest in what he is reading.

The degree to which a plan is consciously thought through before the writing is begun depends upon the type of writing and the skill of the writer. For an informal essay, especially if it is humorous, one main line of structure may serve as a foundation upon which all the superstructure of fact and fancy, of wit and humor, may be built. A study of a certain aspect of Nature or of human nature gains by a felt order of presentation. In a popular article giving information on a matter of public interest, a careful analysis of the matter, so that each part may be present in its proper relationships and with the emphasis that is its due, will contribute much to the success of the paper; while in a paper prepared for purposes of propaganda, success or failure may depend upon the organization of the material.

Each of these types of writing needs separate discussion.

Assignment 1. Study the use made of the article or essay in current periodical literature. Use for this purpose magazines of as many types as possible: literary, scientific, and popular. The same magazines should be read by several members of the class, so that findings may be compared, and several numbers, at least, of the current year should be examined. Make notes on the proportion of space given to articles and essays as compared with that given to fiction. List titles of articles and essays and classify them under suitable headings. Determine from the titles or from hasty reading why each article or essay in one number was chosen. Try especially to note freshness of material

or treatment; then try to express in a sentence—if the title does not tell—the main line of structure in the paper.

Informative Articles. Articles written to inform the public about matters of general interest are journalistic in type. To be successful, they must fulfill three main conditions: they must be presented at the time when the public is eager to read about this subject; they must be put together with an eye to the needs and requirements of a particular periodical; and they must give special information.

Subjects for articles of this type are most often suggested by current news. If the papers report an invention, an article on earlier attempts to produce the same thing will be timely. Such an article should properly be written by an expert in the general subject; but it often happens that someone with less knowledge is able to go at once to the best sources of information and to write a good article.

Similarly, facts about the early life and career of a man who has just become prominent are of timely interest. They will be useless until he is sufficiently widely known and also after the public has become tired of reading about him.

The successful writer of informative articles is the one who with journalistic instinct is ready with his material at the very time when the public is ready to read it. This moment will be just before the subject has reached the crest of public interest.

While an instinct of this kind cannot be created, the writer soon finds out whether or not he has it; and if he finds himself temperamentally unfitted for discovering these psychological moments, he should not devote much attention to writing of this type.

Second in importance is consideration of a special magazine, or small group of magazines, whose editors might be

interested in a particular topic. Determination of this point can be based only upon long and careful scrutiny of the changing policies of the different magazines, of the subjects on which they frequently print articles, and of the length and general treatment of such articles. Detailed instruction as to this process does not belong to the art of writing; it is rather a part of general business training in observing the market and regulating production by it. But it is, none the less, an essential condition of success in practical writing.

The most valuable special information is, as has been said, drawn from personal experience. It is, however, possible to cultivate skill in using quickly the best sources of information of different kinds so as to make oneself an authority (within limits) in many fields. A writer who cultivates the faculty for doing this rarely develops artistic ability but he often makes a great business success of writing.

Organization of Material. In organization there are at least three points to be remembered. The first is: Present in the opening paragraph an idea of immediate and direct appeal to the interest of the readers. The second is: Arrange the material in a clear order certainly, but also one of increasing interest. The third is: At all costs, keep the ideas moving.

In these times when the main difficulty in reading lies in choosing from the great mass of print, the reader (unless he has special reasons for interest in the subject) is not likely to go beyond the first paragraph unless it presents a new and interesting aspect of a subject under general discussion. Hence it is necessary to dwell with care upon the problem of the aspect with which to begin. The historical approach is usually the least successful. Either the most recent or the most startling aspect serves much better.

After a good beginning has been found, the next problem is to arrange the remaining material so that the interest will increase as the reader goes on. This involves a careful distribution of the more interesting and the less interesting material, so that the reader's attention is kept looking forward, while necessary but less interesting facts are so placed that he will get them without being bored. This is accomplished largely by a proper distribution of emphasis—the use of long vivid paragraphs and of short transition paragraphs, not interesting in themselves but pointing to long vivid paragraphs to come.

It is chiefly by this distribution of emphasis that movement also is secured. The attention soon wearies if all the paragraphs are equally startling. It is not held if all the paragraphs are colorless. By an alternation of paragraphs of each type, continual stimulation of interest is secured.

Presentation of Material. After a good organization has been thought out and noted (preferably in outline form), there is still the problem of finding the best methods of presentation. These depend so largely upon the nature of the material that only a few suggestions can be given:

1. Exclude as much as possible of material already familiar. Where some of this is necessary for clearness, put it into the short transition paragraphs. Make sure that it is kept subordinate throughout.

2. Avoid generalizations and theories. Be concrete and specific. The average reader loves "cases." Do not write about mankind or men and women, but about John and Mary Smith and what happened or will happen to them.

3. Take all your examples and illustrations from the phases of life familiar to the general reader. Otherwise, you will only puzzle and bore him.

4. Avoid technicalities whenever there are popular terms that will serve.

5. Pictures always, and maps and diagrams sometimes, contribute to the success of an article.

6. Do not attempt argument. Present only such material as can be presented without serious discussion of its truth. The general reader wishes only information.

7. Avoid statistics unless they are either very striking in themselves or can be put to some special use. In general, the mere sight of tabulations alarms the reader.

Remembering the Reader. When you begin to write, keep clearly before your mind the persons for whom you are writing. Say to yourself: "I am not writing this to please myself. For whom am I writing? Will they understand this? Will they like this? Do they already know this? What more will they wish to know?"

In this attitude of mind anyone can learn to write an interesting paper on any subject about which he has something special to say.

Assignment 2.

1. From the magazines you used in assignment above make a list of all the principal informative articles in the current number, and check those that seem to you most likely to meet with popular approval. Be prepared to defend your opinions in class.

2. Try to find one or more subjects for articles from several issues of a newspaper; and bring to class suggestions for treating these subjects. Outline in writing one about which you already have some special knowledge, leaving gaps where your knowledge ends, but indicating how these gaps may be filled when you have looked up the subject.

3. Criticize the possibilities of the following general subjects for informative articles. Wherever you can, limit one so that it could be used for such a purpose. State the magazine for which you think each article would be suited:

Municipal Government in England and in America; How to Make Alfalfa Pay; How to Play Golf; The Balkans; The Latest Uses of Electricity; The Districts of Russia; Vocational Train-

ing; How Airplanes Are Made; Waste; Atlantic Harbors; How Dutiable Articles Are Smuggled Through the Customs; Patriotism; Transportation; Carrier-Pigeons; The Wireless Telephone in the Airplane; What Women Have Done in Politics; The Future of the Movietone; How the Radio Affects Elections.

4. Make a careful abstract in less than 300 words of an article in which you were especially interested. Then without looking at the article again, try to reproduce it as nearly as you can. Try to include all the ideas; and do not hesitate to use the examples and details if you remember them. Either choose an article of less than 1,000 words, or make your reproduction to scale so that 1,000 words is your limit. When your paper is finished, compare it with the original, and correct it in two ways: Where you have distorted the ideas, make them right; where you have quoted the exact words of the original, whether consciously or unconsciously, insert quotation marks unless you had already done so.

5. Make a careful outline of another short article in which you are interested, and copy the first two or three paragraphs—enough to give you a good start; then with your outline, finish the article as nearly as possible in the author's manner. Later, correct the ideas, and give credit for quotations as before.

6. The following newspaper clippings suggest material for informative articles. Choose the one that interests you especially and work it up in 300 words or more. The statements may be wrong, or the plans may be impracticable; if so, your article should be an exposition of the error:

(1) The ideal schoolhouse for any American city is one that will grow with the community. As it was only in the days of fairy stories, however, that houses could enlarge and shrink at will, something modern must be devised. Fresno, Cal., believes that in her two new school buildings she has not only devised something quite novel, but that the long felt need for both an elastic and an open-air school plan has at last been solved.

(2) Birds are of great value to farms and forests.

(3) Productive mining in Alaska began in 1880, and it is estimated that since that time mineral wealth has been produced to the value of more than $200,000,000. The products of the fisheries are valued at more than $20,000,-

000 a year and those of fur-bearing animals also have considerable value.

(4) Vilhjalmur Stefánsson, the arctic explorer, declares that the despised sub-polar regions will in the near future be the granary of the world.

7. Write a 300-word sketch similar to the following on the process of some art or craft work observed by you or on the working of some new type of machine:

"Decorations, illuminations, street displays of every sort, but especially those of holy days, compose a large part of the pleasures of city life which all can share. The appeals thus made to æsthetic fancy at festivals represent the labor, perhaps, of tens of thousands of hands and brains; but each individual contributor to the public effort works according to his particular thought and taste, even while obeying old rules, so that the total ultimate result is a wondrous, a bewildering, an incalculable variety. Anybody can contribute to such an occasion; and everybody does, for the cheapest material is used. Paper, straw, or stone makes no real difference; the art sense is superbly independent of the material. What shapes that material is perfect comprehension of something natural, something real. Whether a blossom made of chicken feathers, a clay turtle or duck or sparrow, a pasteboard cricket or mantis or frog, the idea is fully conceived and exactly realized. Spiders of mud seem to be spinning webs; butterflies of paper delude the eye. No models are needed to work from;—or rather, the model in every case is only the precise memory of the object or living fact. I asked at a doll-maker's for twenty tiny paper dolls, each with a different coiffure,—the whole set to represent the principal Kyoto styles of dressing women's hair. A girl went to work with white paper, paint, paste, thin slips of pine; and the dolls were finished in about the same time that an artist would have taken to draw a similar number of such figures. The actual time needed was only enough for the necessary digital movements,—not for correcting, comparing, improving: the image in the brain realized itself as fast as the slender hands could work. Thus most of the wonders of festival nights are created: toys thrown into existence with a twist of the fingers, old rags turned into figured draperies with a few motions of the brush, pictures made with sand."
—Lafcadio Hearn, *Gleanings in Buddha Fields.*

Formal Reports. In making a formal report of the results of an investigation clearness of structure is all-important.

The structure should not only be clear but it should be apparent at a glance. It is only in a formal report that a sharp division of the paper into introduction, body, and conclusion should be seen.

In the introduction there should be a clear presentation of the nature of the task and the history of its accomplishment.

In the body there should be a careful arrangement of results in a strictly logical order.

In the conclusion, there should be a summary of results, with a general statement of their bearing upon the situation out of which the investigation grew.

Assignment 3.

1. Find a report of some business corporation or industrial enterprise or civic investigation, or one issued by federal, state, or municipal officials. Make a brief written summary of it and bring report and summary to class for discussion.
2. Draw up a plan for a similar report on some aspect of campus life or other subject of student interest.

Informal Essays. The word *essay* means attempt. The purpose of the essay is not to collect and summarize facts, but to interpret them. It may deal with any sort of subject, but as a rule is not concerned with science. It turns rather to the discussion of art in all its forms, including literature; to the observation and interpretation of Nature, including animal life; to the observation and interpretation of human nature, manners, morals, customs, and so on; and to the expression of idiosyncrasy in all its forms.

The art of essay writing lies in being one's self and in being interesting. To be one's self requires the cultivation of the individualistic as over against the inborn sheep-instinct of the human race; to be interesting requires the

cultivation of the imagination. Recognition of the meaning and worth of the ideals involved is the first essential—recognition of the power that grows out of independent thinking, and of the pleasure that accompanies the play of the mind in dealing with all the routine, the veriest commonplaces, of life. These ideals must be felt; they cannot be communicated by precept. They can be realized partly by observation of persons who have such ideals, and more easily perhaps—certainly at first—by reading the characters of such personalities through their essays—their "attempts" at self-expression.

The word *essay* has been and is still used to describe the kind of writing which we have called "the informative article"; and there are some essays of which the informative purpose clashes with the highly personal method and produces a hybrid—notably, the essays of Carlyle. But the flexibility of thought and ease of expression which mark the true essay can be studied to advantage in such work as that of Addison and Steele, Lamb, Stevenson, E. V. Lucas, Max Beerbohm, and S. M. Crothers, who show a happy irresponsibility in the choice of subject, and are concerned only with delight in the play of the mind.

Beyond this recognition of the ideal, a deliberate effort to free the mind from its tendency to passive acceptance of ideas merely because other people think them, and to encourage it to set up an idea-factory of its own, goes into the making of an essayist. And finally, control, if not mastery, of English is essential. These are hard conditions; but they are mitigated in two ways. One is that every effort to meet them brings its own reward in mental stimulation, and the other, that in the infinite variety of essay material there is usually something to appeal to minds of every type. Practice in writing informative articles leads to clear thinking and sound organization of

thought; practice in essay writing leads to stimulation of the imaginative processes.

Assignment 4.

1. Read for an hour or so at random, as the titles attract you, in the essays of one of the following authors, making notes of any subjects for essays that suggest themselves to you as you read:

Addison and Steele (the *Spectator* and the *Tatler*), Charles Lamb, R. L. Stevenson, E. V. Lucas, Max Beerbohm, S. M. Crothers, A. C. Benson, Don Marquis, Christopher Morley, Heywood Broun, Robert Benchley.

2. Write a paper of 300–500 words, embodying your ideas as to the qualities that make an essay worth reading.

3. Write an essay on *Our Clothes*. The following extract may give you a point of view:

"If the Greek sculptors were to come to life again and cut us out in bas-relief for another Parthenon, they would have to represent us shuffling along, heads down and coat-tails flying, splash-splosh—a nation of umbrellas."—Richard Jefferies.

4. You may or may not agree with the ideas of the passage quoted below; in this exercise you are asked merely to develop them as nearly as possible along the original lines, but in your own phrasing and with your own illustrations. You may quote as much as you please, provided that you indicate quotation. Write a 1,000-word paper for such a magazine as *Good Housekeeping*, for example, entitling it *The Simplification of Life:*

". . . People, as a rule, being extremely muddle-headed about life, are under a fixed impression that the more they can acquire and accumulate in any department, the 'better off' they will be, and the better times they will have. Consequently when they walk down the street and see nice things in the shop windows, instead of leaving them there, if they have any money in their pockets, they buy them and put them on their backs or into their mouths, or in their rooms and round their walls; and then, after a time, finding the result not very satisfactory, they think they have not bought the *right* things, and so go out again and buy some more. And they go on doing this in a blind habitual way till at last their bodies and lives are as muddled up as their brains are, and they can hardly move about or enjoy

themselves for the very multitude of their possessions, and impediments, and duties, and responsibilities, and diseases connected with them.

"The origin of this absurd conduct is of course easy to see. It is what the scientific men call an 'atavism.' In the case of most of us, our ancestors, a few generations back, were no doubt actually in want (and if one goes far enough this is true of everybody)—in want of sufficient food or sufficient clothing. Consequently it became a fixed 'principle' in those days, when you saw a chance, to accumulate as much as you could. . . . . .Savages when they come across a good square meal. . . . . .The gratification of fixed ideas, unlike the gratification of a living need, seems to be a kind of mechanical thing, supposed to be necessary, but certainly burdensome, and bringing little enjoyment with it. And progress. . . .

"There are different ways of dealing with this question of Accumulation, which so harasses modern life. The first may be called the method of Thoreau. . . .

"Personally I like to have a few things of beauty about me; and as it happens that I dust and clean out my room myself, I know exactly how much trouble each thing in it is, and whether the trouble is compensated by the pleasure. . . .

". . . But now there is another class of folk who, experiencing the pleasure of having certain possessions, are not willing to undergo the labor of keeping them in order. . . . They therefore buy servants and attendants to keep the things in order for them. . . .

"The problem is not escaped. . . .

"All this, however, does not prove that servants are necessarily a mistake. Because you get rid of one *idée fixe* it does not follow that you must enslave yourself to its opposite. . . .

"Life is an art, and a very fine art. One of its first necessities is that you should not have *more* material in it—more chairs and tables, servants, houses, lands, bankshares, friends, acquaintances, and so forth, than you can really handle. It is no good pretending that you are obliged to have them. You must cut that nonsense short. . . .

"It is so much better to be rude to needless acquaintances than to feign you like them, and so muddle up both their lives and yours with a fraud.

"In a well-painted picture there isn't a grain of paint which is mere material. All is expression. And yet life is a greater art than painting pictures. Modern civilized folk are like people sitting helplessly in the midst of heaps of paint-cans and brushes —and ever accumulating more; but when they are going to produce anything lovely or worth looking at in their own lives, Heaven only knows."—EDWARD CARPENTER, *Angels' Wings*.

8. Write an outline, then an article of 500–800 words, on some subject of your own choosing. Hand in the outline, the rough draft of the paper, and the finished draft at the same time. Write on the first page of the final draft the name of the magazine for which you assume yourself to be writing, together with your reason for choice of subject and of magazine.

Nature Studies. The value of the Nature study depends much more upon the matter than upon the manner. If you love wild life you can scarcely fail to write interestingly about it. If you have not the material, based upon continued, close, and intimate observation, you cannot make up for the lack of it by any method whatever.

There is no reason, however, why you should not practice, with such material as you have observed, the form that a Nature study usually takes. It is commonly a tissue of narration and description closely intertwined, telling the conditions under which observations were made, and the results of the observations, together with the author's interpretations of them. The following passages show the intimate association of the three processes:

If anyone were to get up about half-past five on an August morning and look out of an eastern window in the country, he would see the distant trees almost hidden by a white mist. The tops of the larger groups of elms would appear above it, and by these the line of the hedgerows could be traced. Tier after tier they stretch along, rising by degrees on a gentle slope, the space between filled with haze. Whether there were corn-fields or meadows under this white cloud he could not tell—a cloud that might have come down from the sky, leaving it a clear azure. This morning haze means intense heat in the day. It is hot al-

ready, very hot, for the sun is shining with all his strength, and if you wish the house to be cool it is time to set the sunblinds. . . .

Pure color almost always gives the idea of fire, or rather it is perhaps as if a light shone through as well as color itself. The fresh green blade of corn is like this, so pellucid, so clear and pure in its green as to seem to shine with color. It is not brilliant —not a surface gleam or an enamel—it is stained through. Beside the moist clods the slender flags arise filled with the sweetness of the earth. Out of the darkness under—that darkness which knows no day save when the ploughshare opens its chinks —they have come to the light. To the light they have brought a color which will attract the sunbeams from now till harvest.— RICHARD JEFFERIES, *The Open Air*.

The following passage begins with narration and description but ends with exposition:

So here I waited, crouched at the foot of a clump of lofty bamboos, my light shut off, and realizing as never before the mystery of a tropical jungle at night. A quarter of a mile away, the magnificent bird was calling at intervals, from just some such place as I was in. When my eyes recovered from the glare of the light, I found that the jungle was far from dark. The night was moonless and not a glimmer of star came through the thick foliage overhead. But a thousand shapes of twig and leaf shone dimly with the steady dull blue-green phosphorus glow of fox-fire.

Once a firefly passed through the bamboos—a mere shooting star amid all these terrestrial constellations. The mould beneath my feet might change to peat, or, in future ages, to coal, but even then the alchemy of fire would be needed to awaken the imprisoned light. Here, from plants still erect, which were blossoming but a short month ago, a thousand gleams shone forth, defying the blackness of night.

Some small animal passed to windward of me, sniffed, and fled at full speed! The wings of a bat or other flying creature whistled near, while ever the resonant call of the ocellated bird rang out, mocking my helplessness. The firefly could make its way through tangle and thorns to the very spot where the bird stood. The small four-footed creature of the night could creep noiselessly over dried bamboo sheaths until his little eyes marked

the swelling throat of the calling pheasant. But here was I, with a powerful electric light, with the most penetrating of night-glasses, with knowledge of savage woodlore, and with human reasoning power; and yet with feet shod with noise, with clothing to catch on every thorn—a hollow mockery of a "lord of creation"!

Again the bird called, and I interpreted its message. The law of compensation! I was helpless to reach it, I was degenerate indeed in the activities of the primitive jungle-folk, but I thrilled at the mysteries of the nocturnal life. My pulse leaped at the wild call—not from a carnivore's desire for food, or from the startled terror of the lesser wilderness people, but because of the human-born thirst for knowledge, from the delights of the imagination, which are for man alone.—WILLIAM BEEBE, *Jungle Peace*.

If you have the desire to write Nature studies, and feel that you have material, you cannot do better than study the work of John Muir, John Burroughs, Richard Jefferies, and W. H. Hudson (many of whose essays are to be found in *Littell's Living Age*). William J. Long, Charles G. D. Roberts, William Beebe, and Dallas Lore Sharp may also be used.

What has been said about the Nature study applies also to the sketch of travel; but this should rarely be attempted except in letters.

Assignment 5. Choose your own material, and write a 500-word study of some aspect of Nature which you yourself have observed. Suggested topics are: the habits of some wild animal; the song of some bird; some fishing experience; water in a storm; tree movements in wind; the effects of frost or sleet on a landscape; the first wild flowers; spring in the city; different kinds of rain; the prairie; the desert; the tamarack swamp; the dunes; the habitat of certain wild flowers; seasonal migrations of birds; how plants show the points of the compass.

Studies in Human Nature. Essays of this type are innumerable. They embrace character studies, and observations on the customs, manners, and morals of society.

You can quickly see the range of the subject by comparing the tables of contents of the *Spectator* and the *Tatler* with that of the Contributors' Club in one or two bound volumes of the *Atlantic* or the Point of View in *Scribner's Magazine* or the Lion's Mouth in *Harper's*.

Character essays may be written in two ways: by describing and explaining the qualities of a class, in the singular or plural, as "The Good-natured Man" or "Bores"; or by embodying the qualities of a class in a typical individual, definitely localized and named, as: "Sir Andrew Freeport, typical city merchant."

The second method is the more difficult and the more interesting. It is done precisely as a character in fiction is portrayed, except that the person is viewed statically from many angles, but not subjected to an evolution of qualities by means of a succession of circumstances. The character should be presented with all the vividness that can be gained from description of surroundings, dress, personal appearance, manner, speech, effect upon others, and so on. A familiar example is Sir Roger de Coverley. For methods of doing this, see pp. 230 ff.

The interpretation of the character of a class proceeds from a careful analysis of striking qualities, and is interesting as a rule only in so far as it succeeds in embodying these in lively and amusing incidents, which may be presented as if they were incidents in a short story.

Very similar is the procedure in essays on customs, manners, or morals; but in so far as the subject is more effective in proportion as it is limited to a single striking observation—for example, on the joy of not getting up in the morning—its very simplicity demands a play of variety in the choice of incident to make the result worth reading. This play of fancy about a single thought is admirably illustrated in the following:

Even today, however, there are many fortunate persons who are never awakened by an alarm-clock—that watchman's rattle, as it were, of Policeman Day. The invention is comparatively recent. Without trying to uncover the identity of the inventor, and thus adding one more to the Who's Who of Pernicious Persons, we may assume that it belongs naturally to the age of small and cheap clocks that dawned only in the nineteenth century. Some desire for it existed earlier. The learned Mrs. Carter, said Dr. Johnson, "at a time when she was eager in study, did not awake as early as she wished, and she therefore had a contrivance that, at a certain hour, her chamber light should burn a string to which a heavy weight was suspended, which then fell with a sudden strong noise: this roused her from her sleep, and then she had no difficulty in getting up."

This device, we judge, was peculiar to Mrs. Carter, than whom a less eager student would have congratulated herself that the sudden strong noise was over, and gone sweetly to sleep again. The venerable Bishop Ken, who believed that a man "should take no more sleep than he can take at once," had no need of it. He got up, we are told, at one or two o'clock in the morning "and sometimes earlier," and played the lute before putting on his clothes.

To me the interesting thing about these historic figures is that they get up with such elastic promptness, the one to study and the other to play the lute. The Bishop seems a shade the more eager; but there are details that Mrs. Carter would naturally have refrained from mentioning to Dr. Johnson, even at the brimming moment when he had just accepted her contribution to the *Rambler*. For most of us—or alarm-clocks would not be made to ring continuously until the harassed bed-warmer gets up and stops the racket—this getting out of bed is no such easy matter; and perhaps it will be the same when Gabriel's trumpet is the alarm-clock. We are more like Boswell, honest sleeper, and have "thought of a pulley to raise me gradually"; and then have thought again and realized that even a pulley "would give me pain, as it would counteract my internal disposition." Let the world go hang, our internal disposition is to stay in bed: we cling tenaciously to non-existence—or rather, to that third state of consciousness when we are in the world but not of it.—Contributors' Club, *Atlantic Monthly*.

From this you see the wide range of associations that can be brought into play to make one idea interesting. Success will depend partly upon the truth and universality of appeal of the subject, and partly upon the power of the writer to make unexpected and delightful—if possible, humorous—use of incident in the development of it.

Assignment 6.

1. Make as long a list as you can in two hours of subjects for essays of this type, as you have found them in the works of any of the essayists mentioned on pp. 341 f. or of any others of recognized standing; and then supplement this list by five subjects of your own of the same general type, which you have not seen developed.

2. Write a character study in about 300 words of one of the following types; give your subject a suitable name, describe dress, appearance, etc., and quote characteristic speech. If you prefer, you may substitute a type of your own:

The freshman who knows it all; the absent-minded man; the woman who must be fashionable; the bargain-hunter; the penny-wise; a member of the Bird Club; the janitor; the first violin; the telegraph boy; the girl at the ribbon counter; the woman who cannot learn golf; the helpful man; the gum-chewer; the cat-lover; the cat-hater; the street-car conductor; the butcher; the policeman; the man who hangs about the city hall; the woman in the Pullman dressing-room; the baby that cries.

3. Write the same study or another of the same kind, using a different method.

4. Write about 300 words on one of the following subjects or on a similar subject of your own:

A row of boots and shoes on the street car; moving day; the spring hat; dressing in a hurry; shabby gloves; the way we walk; the whistling man; "extry paper"; what's in a necktie; how we take notes in class; the campus in the rain.

Biographical Studies: External Evidence. Biography is the imaginative reconstruction of a life as nearly as possible as it was lived. In this work the biographer may be ham-

pered in either of two ways: he may find too much material or too little.

If he finds too much, he must use the methods of narration for sifting out the most important events, the methods of exposition for choosing those significant for character, and the methods used in argument for distinguishing between authorities and rejecting those that have nothing to contribute.

If he finds too little, the testing of what there is becomes peculiarly important, in order that he may have a solid basis on which to set the constructive imagination to work.

Special methods available for such a condition are discussed later.

With abundance of material, your best way is to begin by reading a reliable summary of the career in some good dictionary of biography or encyclopædia. At the end of the article you will usually find references to the authorities upon which it is chiefly based. These you should note as the beginning of a bibliography. In your reading of the article you will have observed some phases of the life which interest you more than others—determined, naturally, by your own occupations and tastes. These you should also note on cards as clues in your further reading. If you are reading about Scott, for example, you may be attracted especially by the account of his life as a country gentleman, or by his antiquarian interests, or by his friendship with a little girl, Marjorie Fleming. Whatever outstanding features of the life attract you, these you should bear sharply in mind. Then before you finally limit your subject, you should turn to the periodical indexes to see whether these phases of the subject have already been written about sufficiently—there is no reason for going over old ground—and if so, choose another aspect, one

with which your constructive imagination can really find something to do.

Then look up your authorities, beginning with the best: what the man tells about himself in diary or letters or autobiography; what his relatives, or friends, or contemporaries tell about him; and finally what the best compilers of his biography, who have used the same original sources, have concluded about him. These last are valuable as a control for your untested, perhaps over-hasty, interpretation; but their value as evidence cannot be weighed a moment as against that of first-hand authorities.

To make your study interesting, you may quote freely from original materials, always, of course, giving due credit in footnotes. Instead of generalizing, tell anecdotes, quote sayings, describe personal appearance—give your presentation as concrete and suggestive a form as possible. In this you may use the methods that are employed in fiction and the drama, provided that each assertion rests upon well-authenticated fact.

Where there is no lack of material, a good biographical sketch involves only three main problems: (1) organization on a single unifying principle; (2) truth; (3) vividness.

Assignment 7.

1. Discuss in class the life and character of some person now much in the public eye. Use as the basis of your discussion material found in current literature.

2. Write in about 500 words a biographical study on one of the following subjects:

(1) Scott and Marjorie Fleming
(2) Dr. Johnson's Attitude toward David Garrick
(3) How Samuel Pepys Entertained
(4) Washington's Life at Mount Vernon
(5) Your own choice

Biographical Studies: Internal Evidence. In discussing an artist we have another valuable source of information for

biography, and that is internal evidence from his work. From music we can infer but doubtfully, because of the difficulty of translating musical impressions into words. Yet the difference between the music of Beethoven and that of Chopin is instructive as to the personalities of both. From plastic art we get much more, both as to the surroundings of the artist and the people in whom he was interested, and as to his theory of life; compare, for example, the Venus de Milo, a Botticelli Madonna, and a Rembrandt portrait. From the works of a writer, still more, we are able to infer facts that he was unconscious of revealing about himself. Scarcely any book is so impersonal that it does not give some information about its writer to one who knows how to look for it.

Here we must distinguish between two kinds of evidence. In a diary or an autobiography a writer may say what he pleases; he may be more or less self-deceived or even untruthful. But when he is absorbed in another subject than himself, what he unconsciously shows of his own tastes and circumstances and character is almost certainly true. For instance, as Shakespeare's plays are full of talk of sport and the stable, in appropriate and inappropriate circumstances, and on the lips of characters of all sorts, we may safely infer that Shakespeare himself was a sportsman and fond of dogs and horses. As a writer's own experience is the basis on which he constructs his imaginative work, we can infer from signs that appear in his imaginative work the nature of his general experience. It is not safe to say that he has had any particular experience described in his work, but only that he is familiar with the general type of that sort of experience, or he would not have chosen it for treatment—or if he had, his ignorance would be at once apparent. We cannot accuse any author of sharing the love affairs of his hero or heroine, but if he knows

nothing of the emotion of love, his books will reveal this fact.

On the other hand, we must distinguish between the reflection of personal experience in books, and the reflection of ideas common to many people in an age. Because Shakespeare's work is full of puns, we cannot infer that he was by nature a punster; we know that the age revelled in puns, and the inference is rather that he had the wit to make puns and the desire to please his audiences with them.

So in inferring biographical facts from this indirect evidence, it is necessary both to be extremely cautious in regard to particular facts, and to compare our inferences with what is known of the popular ideas and tastes of the time in which our subject lived. With these cautions in mind, it is well to begin to practice inferential work of this kind as training for future dealing with real men even more than for the writing of biographical sketches now.

The writing of autobiography requires no special technique, and as its interest depends almost entirely upon its material and its spontaneity, there is no need to practice writing it. And the same is true of the diary, which Stevenson calls "a school of posturing and melancholy self-deception."

Assignment 8.

1. Read enough articles by W. H. Hudson to give you data for a 500-word sketch of his biography and temperament. You may use facts that he tells about himself; but rely principally upon inferences in determining his ideas, tastes, and habits.

2. Read a story by Joseph Conrad, preferably "Youth" or "Heart of Darkness" (you will find these and others by referring to *The Reader's Guide*, if they are not accessible in volume form), and write about 200 words on his life and temperament. Do not guess; state only what can be inferred with certainty.

3. Write a brief sketch of the life of Jane Austen based upon the reading of one of her novels. Then look up her letters, if they are accessible, and see how far you are right. Then—not before—read the account of her in the *Dictionary of National Biography*, or some other standard reference book.

4. State in the briefest notes possible the biographical facts that you infer from each of the following passages, and use these notes as a basis for class discussion:

(1) "Cyriack, this three years' day these eyes, though clear
To outward view, of blemish or of spot,
Bereft of light, their seeing have forgot;
Nor to their idle orbs doth sight appear
Of sun or moon or star throughout the year,
Or man or woman. Yet I argue not
Against Heaven's hand or will, nor bate a jot
Of heart or hope, but still bear up and steer
Right onward. What supports me, dost thou ask?
The conscience, friend, to have lost them overplied
In liberty's defense, my noble task,
Of which all Europe talks from side to side.
This thought might lead me through the world's vain mask
Content, though blind, had I no better guide."

—John Milton.

(2) "For great Men I have ever had the warmest predilection; and can perhaps boast that few such in this era have wholly escaped me. Great Men are the inspired (speaking and acting) Texts of that divine Book of Revelation, whereof a Chapter is completed from epoch to epoch, and by some named History; to which inspired Texts your numerous talented men, and your innumerable untalented men, are the better or worse exegetic Commentaries, and wagon-load of too-stupid, heretical or orthodox, weekly Sermons."—Thomas Carlyle.

(3) "Wealth, again, that end to which our prodigious works for material advantage are directed,—the commonest of commonplaces tells us that men are always apt to regard wealth as a precious end in itself. . . . Now, the use of culture is that it helps us, by means of its spiritual standard of perfection, to regard wealth as but machinery, and not

only to say as a matter of words that we regard wealth as but machinery, but really to perceive and feel that it is so."—MATTHEW ARNOLD.

Biographical Studies: Special Methods. When there are too few facts, your problem is to get the full meaning of such as there are. Here the process is of drawing correct inferences, all the inferences, and no others. This is not to be learned in a few lessons; but it should be acquired in a college course, and the beginning should be made in freshman English.

Suppose you are asked to sketch the life of Shakespeare's daughter Susannah. What is known about her? You will find the date of her baptism duly recorded, her marriage to Dr. John Hall, her appointment as her father's executor, her inheritance of the bulk of his property, and a highly laudatory epitaph—these are nearly all the facts. But they are associated with another group of facts, and the two groups of facts considered together involve inferences that tell a good deal more.

We know, for example, that there were two younger children—twins; that Shakespeare was away from home most of the time during their early years, and that the family was poor; that the maternal grandparents were plain yeomen, while the paternal grandparents were well-connected, had been well-to-do and important people in the town, but had come down in the world; that the little brother, Hamnet, died when he was eleven years old and Susannah thirteen; that soon after, Shakespeare, who by this time was successful, bought property and the finest house in town, and that he obtained a coat-of-arms, thus becoming a "gentleman," and that from this period he was much more at home; that Dr. John Hall was a distinguished and learned man, and Puritan in his tenets; that Susannah's epitaph declared her to have been pos-

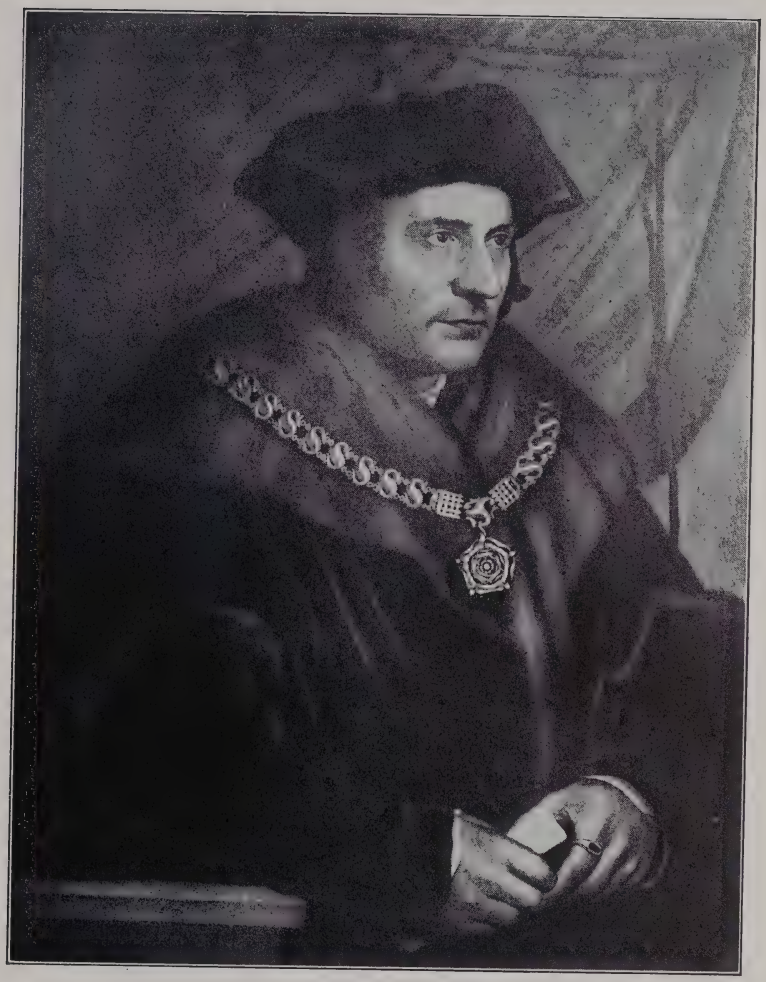
sessed not only of all the virtues, but also of something of her father's wit.

These are some of the principal circumstances that condition the immediate facts of Susannah's life. From them all we infer that she was a woman acquainted with poverty, with sorrow, with country life, with small town prosperity, with the experiences of a country doctor's wife; that she had some business ability, that she stood in close relationship with her great father, and so on.

But in the very charm of these inferences lies their danger. It is so easy to forget, as soon as we get away from actual fact, whether an inference is reasonably certain or probable or only possible, and to build inference upon inference until the whole structure is unsubstantial and topples at a critical word. For instance, we know that Susannah Hall lived in a house with a library, but we are not therefore warranted in assuming that she read the books, or even that she could read at all. If she had been lacking in business ability, she would not have been made her father's executor; but as to the nature of her education we are entirely ignorant. It is probable—as might be shown—that she had some training; it is possible that she had a good deal; but as to this we cannot say.

Where there is little written material about a person, tangible things associated with him, always valuable for interpretation of character and mode of life, become peculiarly important. The house that he lived in, the town, the landscape, the garden that he made, the furniture, his various personal possessions, portraits—everything that in any way bears the impress of the personality with which it was once associated helps to throw light upon it. If you visit a room in which Queen Elizabeth once sat with her ladies, and see the very furniture that she used, her card table, fancywork that she made, you have a back-

CICELY HERON
Portrait by Holbein



SIR THOMAS MORE
Portrait by Holbein

ground against which it is easy for the imagination to turn her portrait hanging on the wall into something like a real woman.

The methods used in reconstructing a single life apply also, of course, to the historical sketch, which endeavors to reconstruct the life of a group, a city, a country.

Assignment 9.

1. The portraits reproduced between pp. 356 and 357 are of Sir Thomas More and his daughter, Cicely Heron. Compare them in detail as introductory to a study of Cicely Heron's life, about which very little is known.

What common characteristics do you find in the two portraits? If you have access to a good art gallery, you can continue the work by looking up the Holbein drawings of Cicely's grandfather, Judge More, and of her brother, John More.

What qualities in Cicely's face are not found in her father's?

Does she look intelligent? frivolous? serious-minded? stupid? robust? frail? cold? affectionate? domineering? humorous? slow? quick? hot-tempered? malicious? mean-spirited? sensitive? coarse? conscientious? obstinate? yielding? What other qualities do you find suggested? You will not all agree in regard to them, but you would not agree entirely if you knew her as a living woman.

Next, read the account of her father's life in the *Dictionary of National Biography*, to find such facts as must have had a great influence upon his daughter's life and character. Note these carefully. Note also points in his character which you think you can find in her face.

Then write a 500-word biographical study of Cicely Heron. Be very careful to give your authority for every inference, and to distinguish in every case between (1) certain, (2) probable, and (3) possible. If you do not, your study will have been wasted, and your result will be worthless.

CHAPTER VIII

SHORT STORIES

Characteristics and Sources. The short story may contain from 2,000 to 7,000 words; 4,000 is about the average. A storiette ranges from 600 to 1,000. These space limits tend to fix certain qualities. As a rule, (1) the plot is single; (2) the characters are few; (3) the setting is not changed; and (4) the emotional effect upon the reader is in a single tone—that is, humorous, or pathetic, or tragic, or romantic, or grotesque.

The modern short story tends to be episodic and dramatic. The episode may be little more than an anecdote, a mystery or a problem solved, an amusing or a dramatic crisis passed without greatly affecting the lives of the persons concerned. Or it may contain the essence of a biography, concentrated and exemplified in a short series of events. In either case, it must be made to "sound true." It may be wildly romantic, utterly impossible; but if it is to "get over," it must be so supported by evidence of actuality that for the time the reader is content to accept is as credible.

The material for a short story may be found today in any street, in any house, in any life. Every year the magazines exploit new material. We have had the New England spinster, the desperado, the cowboy, the Jewish clothing dealer, the commercial traveler, the Chinese laundryman, the grafter, the crook, the sailor, the Pennsylvania Dutchman—a hundred phases of the amazingly complex life

of our country; and those still untouched are innumerable. But there are, in general, four kinds of sources of material:

(1) An accidental plot in life which needs only reshaping;

(2) A character which suggests a plot as likely to be associated with it;

(3) A place which suggests the occurrence of certain events;

(4) An idea or principle governing human life which can be exemplified in story form.

Sometimes we find several of these sources together. A character in its setting with a partially developed plot may come into our experience; it may even typify some law in life or principle of human nature. Conversely, we may begin with an idea and have to combine plot, characters, and setting from different sources. This, of course, is far more difficult than to "see" a partially constructed story in the life about us.

The most fertile source of plots is experience; but this may be supplemented by close observation of other lives, by material furnished from the experience of other people, by wide reading in all sorts of books that stimulate ideas, and to some extent from newspapers. Many popular stories are based upon scientific or psychological facts or theories.

The successful short story today must grow out of common experience, but must find something new to say about it. The theme must be universal. The old problems in love and war become fresh when they are placed in new scenes, or colored by new environment in the business world. Further, each magazine has its own readers, and its constantly varying policy, determined by the need of supplying their tastes with new and up-to-date material. For commercial success, it is necessary to follow closely

the magazines for which you would like to write, and to use only material of the sort that they publish.

Assignment 1.

1. State the probable source of ten of the following stories (whether in plot, accidental or invented; in character; in setting; in idea or principle); try to read some of those with which you are not familiar: Irving's "Rip Van Winkle"; Poe's "The Purloined Letter," "The Gold Bug"; Dickens's "A Christmas Carol"; Kipling's "The Brushwood Boy," "The Man Who Was," "The Bridge-builders," "Wireless," "The Night Mail," "They"; Conrad's "Youth," "Heart of Darkness"; Stevenson's "Markheim," "A Lodging for the Night," "The Sire de Malétroit's Door"; Maupassant's "The Necklace"; Morgan Robertson's "Fifty Fathoms Down," "From the Main Top"; Hudson's "El Ombù"; Mrs. Wharton's "The Legend," "The Daunt Diana," "Kerfol," "Xingu"; Mrs. Gerould's "The Years," "The Case of Paramore"; Mrs. Freeman's "A New England Nun," "A Humble Romance," "Louisa," "The Revolt of 'Mother'"; Miss Jewett's "The White Heron"; W. W. Jacobs's "A Change of Treatment," "Contraband of War," "In Borrowed Plumes"; Merrick's "The Bishop's Comedy," "The Man Who Understood Women," "The Suicides in the Rue Sombre"; Ambrose Bierce's "A Horseman in the Sky," "The Middle Toe of the Right Foot"; O. Henry's "A Municipal Report," "An Unfinished Story"; Algernon Blackwood's "John Silence"; Robert Herrick's "The Master of the Inn"; Wells's "The Man Who Could Work Miracles," "The Time Machine."

2. Examine the current number of a magazine assigned to you, to discover what you can about its fiction and its readers. In class discussion the dozen leading magazines should be covered.

3. Bring to class an idea for a plot. It may be based upon your own experience, or upon something that you have heard, or upon some scientific fact or principle. After class discussion sum up, in a few words each, the plots that seem to work out best, and file away for future use two or three that attract you.

Development. As soon as you have your general plot outline, you will probably ask yourself: "Where shall I begin? Where shall I end? By what kinds of episodes

shall I make the story move from its beginning to its end?"

If your story is realistic, and involves no strain upon the reader's credulity, the best way to begin is to plunge at once into an interesting situation, and to get the story moving as quickly as possible. But if your story is unusual, romantic, startling, your first task is to gain the reader's confidence; and this you do by means of an introduction, in which you suggest, in every way you can, reasons why the story should be believed. One good way is to begin with extremely matter-of-fact details and by degrees to lead away from them to the incredible. Mr. Wells's "The Man Who Could Work Miracles" is a good example of this method.

From the opening sentence you must have in mind a climax as goal toward which every phase of the story is kept moving. No descriptions, no episodes, no dialogues, however interesting in themselves, should be admitted unless they can be seen to push the story on toward this climax. And the end should follow as soon as possible after the climax; indeed, the anecdotal type of short story is often so telescoped that the climax is in the last sentence. In this case it usually involves a surprise. For instance, in O. Henry's "A Little Speck in Garnered Fruit," the plot hinges upon a young husband's efforts to get his bride a peach which she had demanded out of season. He is everywhere offered oranges; but finally succeeds in finding the coveted fruit. The climax and surprise come in the last sentence in which she calmly tells him that after all she would rather have had an orange!

In general, it is a good plan whenever you can, to begin without preamble, and to stop immediately after the climax.

The episodes by which the story is developed must be so logically and closely related that one seems to grow out of another; all should be such as might have happened to the

characters chosen; and all should be such as might have occurred in the setting chosen. It is this unification of plot, characters, and setting, which gives the impression of reality. You will perhaps realize this better after you have studied the famous story suggested to Guy de Maupassant by a piece of string. But before you read it, answer the following questions:

1. If you saw a rheumatic old man stoop to pick up something from the road, what should you infer?

2. If he tried to keep you from seeing what it was, would your inference be strengthened?

3. If you heard that a pocketbook had just been lost, how would your inference be affected?

4. If you knew that the man was a tricky old body, and if you had a grudge against him, how would your opinion be affected?

5. Should you believe him if he declared that all he picked up was a piece of string—and showed the string?

6. What would be the effect upon him of the unjust suspicion that he had picked up the pocketbook?

7. If the pocketbook had been found by someone else and returned, would the old man necessarily have been cleared? What might have been supposed? Among what kind of people only could such continued suspicion have been harbored?

Because it is necessary to show the narrow lives of the Norman peasants, and their hard, suspicious natures, Maupassant has a much longer introduction than is now usual; but when the story begins, it moves rapidly and without a break to its climax and end.

The Piece of String

On all the roads about Goderville the peasants and their wives were coming to town; for it was market day. The men walked at

a steady pace, the whole body thrown forward with each swing of the long, crooked legs. The men were deformed by hard work, by bending over the plow, which raises the left shoulder and distorts the frame, and by reaping, which makes the knees spread in order to get a solid footing—by all the slow and painful toil of the country. Their starched blue blouses, as glossy as if they had been varnished, trimmed on the collar and cuffs with a little pattern in white thread, blew about their bony frames like balloons about to fly away, with a head, two arms, and two feet sticking out of each.

Some of the men led by a rope a cow or a calf. And their wives, coming behind, would beat the flanks of the animals with leafy branches to make them move faster. The women carried on their arms large baskets from which the heads of chickens or ducks peeped out now and then. And they walked with a shorter, quicker step than their husbands. Their straight, wizened figures were covered with scanty little shawls pinned over their flat bosoms; and their heads were bound with white linen that hid the hair, above which they wore caps.

Sometimes a country cart went by, drawn by a stiff-jointed farm horse, jolting at every step two men sitting together; and the woman in the bottom of the cart would hold on to the side to keep herself steady.

In the marketplace at Goderville there was a great crowd, an indistinguishable mass of men and beasts. The horns of cattle, the tall beaver hats of rich peasants, and the caps of peasant women rose above the level of the throng. And the clamor of voices, sharp and shrill, made a continuous wild roar, dominated now and then by a great laugh from the solid chest of some gay country fellow, or the long lowing of a cow tethered to the wall of a house.

It all smelled of the stable. Milk and manure, hay and sweat, blended into that terrible sour smell of man and beast together, which is peculiar to men of the fields.

Maître Hauchecorne, of Bréauté, had just arrived at Goderville, and was walking toward the marketplace when he noticed on the ground a little piece of string. Economical as a true Norman always is, he thought anything worth picking up that might be of use; and he stooped with a great effort, for he suffered with rheumatism. He picked up from the ground the bit

of thin string, and was proceeding to roll it up with care when he saw Maître Malandain, the harness-maker, on his doorstep watching him. They had once had some words about a halter, which had left them both irritated and resentful. Maître Hauchecorne felt a kind of shame at being seen by his enemy to pick up out of the mud a bit of string. He hurriedly concealed his find under his blouse, then in his breeches pocket; and afterward pretended still to be looking on the ground for something that he could not find. At last he went on toward the market, his head bent forward, and his body doubled up with rheumatic pains.

He was soon lost in the shouting, slow-moving crowd, swayed this way and that in its interminable bargaining. The peasants would examine the cows, would go away, and then return, puzzled, always afraid of being taken in, not daring to make up their minds, but watching every minute the eyes of the seller, and trying to find out how he was cheating them and what was wrong with the animal.

The women had placed their great baskets at their feet, and had pulled out the poultry, which now lay on the ground, tied by the legs, with frightened eyes and scarlet combs.

With assumed indifference and impassive faces, they would listen to offers but stick to their prices; or perhaps suddenly deciding to accept the bargainer's terms, would call after him as he was slowly moving away:

"All right, Maît' Anthime! They are yours."

Then little by little the marketplace thinned out, and when the midday bell struck, those who lived at a distance poured into the inns.

At Jourdain's the big dining-room was full of people eating, while the great courtyard was crowded with all sorts of vehicles —wagons, gigs, carts, tilburys, nameless conveyances, yellow with mud, misshapen, patched up, with their shafts in the air like two arms, or tilted up behind with their noses in the ground.

Over against the people seated at the table the immense fireplace, full of clear flame, threw a fierce heat on the backs of those on the right. Three spits were turning, loaded with chickens, pigeons, and saddles of mutton; and the delicious smell of roast meat and of gravy trickling over crisp brown skin, which spread from the hearth, kindled mirth and made mouths water.

All the aristocracy of the plough were eating at the house of Maît' Jourdain, innkeeper and horsetrader, a tricky fellow in money matters.

The dishes passed round and were emptied, along with jugs of yellow cider. Everyone talked of business—what he had bought and sold. The state of the crops was discussed: the weather was right for green stuff but a trifle damp for the wheat.

All at once the roll of a drum was heard in the courtyard before the house. In a second, everybody except a few indifferent fellows jumped up and ran to the door or the windows, with his mouth still full and his napkin in his hand.

When the town crier had finished his tattoo, he announced in his harsh voice, with all the stops in the wrong places:

"Be it known to the inhabitants of Goderville, and in general to all—persons who were at the market, that there was lost this morning, on the Beuzeville road, between—nine and ten o'clock, a black leather pocketbook, containing five hundred francs and some business papers. The finder is requested to return it—to the town-hall at once, or to Maître Fortuné Houlbrèque, of Manneville. He will receive twenty francs reward."

The crier went on his way; but the deadened sound of his drum and his faint voice could be heard once again in the distance.

Then this affair was talked of, with much weighing of the chances whether Maître Houlbrèque would recover his pocketbook or not. So dinner was finished.

They were having coffee when the police sergeant appeared on the threshold and asked: "Is Maître Hauchecorne, of Bréauté, here?"

Maître Hauchecorne, who was sitting at the far end of the table, answered: "Here I am."

The sergeant went on: "Maître Hauchecorne, will you kindly come with me to the town-hall? His Honor, the mayor, wishes to speak to you."

The peasant, surprised and uneasy, swallowed his liqueur at a gulp, rose, and more bent even than in the morning—for the first steps after sitting a while were always particularly hard—followed the sergeant, repeating: "Here I am. Here I am."

The mayor sat in an armchair, waiting for him. He was a heavy, solemn man, full of pompous phrases.

"Maître Hauchecorne," he said, "this morning, on the Beuzeville road, someone saw you pick up the pocketbook lost by Maître Houlbrèque, of Manneville."

The peasant stared speechless at the mayor, terrified at the suspicion that had fallen upon him, he knew not why.

"Me? me? Saw me pick up that pocketbook?"

"Yes, you."

"Upon my word, I never knew nothing about it at all."

"They saw you."

"They saw me? me? Who was it that saw me?"

"M. Malandain, the harness-maker."

Then the old man remembered and understood, and reddened with fury: "Ah, *he* saw me—that villain? What he saw me pick up, your Honor, was—look here—this little bit of string."

And fumbling in his pocket, he drew out the little piece of cord.

But the mayor shook his head, incredulous.

"You are not going to make me believe, Maître Hauchecorne, that M. Malandain, who is a reliable man, took this string for a pocketbook."

The peasant, in a rage, lifted his hand and spat by way of attesting his honesty, repeating:

"All the same, it is God's truth, nothing but the truth, your Honor. Here—by my soul and my salvation, I swear it!"

The mayor continued: "After picking up the thing, you even continued to look about in the mud to see whether some of the money had not dropped out of it."

The poor fellow was choking with indignation and fear.

"How can they tell . . . how can they tell . . . lies like that to ruin an honest man! . . . How can they . . . !"

It was useless to protest; he was not believed.

He was confronted with M. Malandain, who repeated and held to his statement. They railed at each other for an hour. At his own demand Maître Hauchecorne was searched; but nothing was found on him.

Finally, the mayor, much perplexed, dismissed him with the warning that he was going to inform the public prosecutor and ask for a warrant.

The news had spread. When the old man left the town-hall, he was surrounded and questioned, seriously or jeeringly. But

with all the curiosity there was no indignation. He tried to tell his story about the string. They did not believe him; they simply laughed.

He went on his way, stopped by everyone, himself stopping all his acquaintances, repeating again and again his tale and his protestations, and showing his pockets turned inside out to prove that there was nothing in them.

They said to him: "Get along with you, you old rascal!"

He grew angry, exasperated, feverish, desperate at not being believed; and not knowing what to do, he kept telling his story over and over again.

Night came. He had to go home. He set out with three neighbors, to whom he pointed out the place where he had found the bit of string; and all along the road he talked of what had happened to him.

That evening he went all round the village of Bréauté for the express purpose of telling everybody; but nobody believed him. He was ill of it all night long.

About one o'clock the next afternoon, Marius Paumelle, a farm hand of Maître Breton, market-gardener at Ymauville, returned the pocketbook with its contents to Maître Houlbrèque, of Manneville. In fact, the man declared that he had found it on the road, but being unable to read, had carried it home and given it to his master.

The news spread through the neighborhood; and Maître Hauchecorne was told. He immediately made the rounds and began to tell his story again, together with its outcome. He was triumphant.

"What made me feel bad," said he, "was not so much the thing itself, you understand, as the lie. There is nothing that hurts you so much as to be in disgrace because of a lie."

All day long he talked of his experience. He told it to people passing along the roads, to people drinking at the tavern, to people as they came out of church the next Sunday. He stopped strangers to tell them about it. His mind was at rest about it now; and still there was something that worried him, although he could not say exactly what it was. People seemed to be amused while they listened to him. They did not seem to be convinced. He seemed to feel them talking behind his back.

On Tuesday of the following week, he went to Goderville to

the market, for no reason in the world except the need of relating his case.

Malandain, standing in his doorway, began to laugh as he saw him go by. Why?

He began to tell a farmer of Criquetot, who would not let him finish, but gave him a dig in the pit of his stomach, cried out in his face, "Get along with you, you big rascal!"—and turned on his heel.

Maître Hauchecorne stood without a word, more and more uneasy. Why had he been called a "big rascal"?

As he sat at table at Jourdain's, he tried again to explain the matter; but a horse-dealer from Montivilliers shouted at him: "Come, come, you old scamp! I know all about that—your piece of string!"

Hauchecorne stammered: "But you know, they found it—that pocketbook!"

But the other man retorted: "Shut up, daddy, sometimes there's one to find it, and one to bring it back. Unseen's unknown; I've got you!"

The peasant sat choking; at last he understood. They accused him of sending back the pocketbook by a pal—an accomplice. When he tried to protest, the whole table roared. He could not finish his dinner, and in a chorus of jeers he went away.

He went home, ashamed and indignant, stifled with rage, with dismay, the more dumbfounded in that, with his Norman cunning, he was capable of doing what he was accused of, and even of boasting about it as a good trick. It seemed to him in his confused state of mind that it would be impossible to prove his innocence, his trickiness being so well known. And he was struck to the heart by the injustice of the suspicion.

Then he began once more to relate his mishap, making his story longer every day, adding each time new reasons, more vigorous protests, oaths more solemn than he was aware, which he thought up in his hours of solitude, his mind obsessed solely by the story of the string. But the more complicated he made his defense, and the more subtle his arguments, the less he was believed.

"That is the way a liar talks," they said behind his back.

He felt this, and it preyed upon his mind; he wore himself out in his useless efforts. He grew visibly weaker.

It became a joke to get him to tell about "The Piece of String," just as a soldier who has been through a campaign is made to talk about his battles.

But his spirit was struck at its root, and he gradually failed. Toward the end of December he took to his bed, and he died early in January. In the delirium of the death agony, he still declared his innocence, saying again and again:

"A little bit of string . . . a little bit of string . . . see, here it is, your Honor."

As you see, this story moves with unbroken logic from the unstable situation created by the picking up of the string to the inevitable outcome, the old man's death. The plot complication grows out of his character, and the character of Malandain and of all the people in the neighborhood. This is, of course, the type of story in which a life history is summed up. Many of the stories of Howells, James, Alice Brown, Mrs. Wharton, Mrs. Gerould, Mrs. Freeman, and Miss Jewett are of this kind.

In the anecdotal type, which may be a story of mystery or adventure, or an amusing or dramatic crisis in life, the plot complication depends much more upon circumstances. In mystery stories especially, setting is likely to be a part of the machinery by which the action is developed.

Assignment 2.

1. Write a careful abstract in 150–200 words of the incidents in "The Piece of String." Discuss the logical closeness of their relationship.

2. Copy the opening and concluding paragraphs of six stories by good writers. Discuss in class what the intervening episodes may have been. Do not take part in the discussion in cases where you have read the story.

3. Write a story of about 500 words developing the incidents suggested by the following opening:

"It was half-past twelve in the morning and a cold night. I was almost frozen. I took off my shoes and walked to and fro upon the sand, barefoot and beating my breast with infinite weariness. There was no sound of man or cattle. Not a cock

crew. I heard only the surf breaking in the distance. By the sea that hour in the morning, and in a place so desert-like and lonesome, I had a kind of fear.

"In all the books which I have read of people cast away, they had either their pockets full of tools, or a chest of things thrown up on the beach with them. I had nothing in my pockets but money and Alan's silver button."—ROBERT LOUIS STEVENSON, *Kidnapped.*

4. Bring to class a 100-word abstract of a magazine story, indicating the climax. Discuss the choice and treatment of episodes.

5. On the basis of the various experiences with ghosts that have been told to you as authentic, outline in class, each member contributing, a plot for a ghost story. Try to make it different from the usual type.

Point of View. Every short story must be written from a single, clearly defined point of view. It may be that of the hero or heroine, or of some minor character, or of the author, who assumes for the time the power to know everything that is done, said, or thought, within the limits of his material.

There are two ways of telling a story from the point of view of the hero or heroine. The author may make one of the principal characters tell the story in the first person; or without doing this, he may still present the story from that character's point of view.

Both these methods involve the difficulty that one person cannot be supposed to know all the details that must be presented in the development of the plot. Hence there is no way of introducing such details without changing the point of view. The autobiographical method involves the further difficulty in characterization that the speaker must resort to indirect methods to awaken the reader's interest; self-praise is impossible.

The use of a minor character as narrator meets the second difficulty, in that he can be an admirer of the hero,

as, for instance, Watson in the Sherlock Holmes stories. But a minor character is in no better position than the hero or heroine to know all the plot. For this reason he is particularly useful as narrator in a mystery story, where the reader shares his bewilderment until at the end the author introduces some new element that explains everything.

The fourth method—that of assumed omniscience—is much easier to manage; but it does not have the convincing effect of coming straight from life that the others have.

In some cases, the point of view is determined by the material; and usually one is decidedly to be preferred to all others. For instance, in Jacobs's "A Change of Treatment," the plot is this: A sea captain afflicts his crew with his amateur knowledge of medicine. One of the crew happens upon a secondhand medical book and learns from it a list of symptoms; he reels them off to the skipper and is sent to bed. Several others follow his example. But while they are enjoying the delicacies of invalids, the mate, who sees through their trick, mixes a medicine out of all the horrible things he can think of, and persuades the captain to let him dose the men with it. The men get well abruptly! This story is told by a night-watchman who had been one of the crew. He is thus in a position to know what the men did, and what the mate did; and from the beginning he lets the reader into the joke.

Assignment 3.

1. What is the point of view in "The Piece of String"? Retell the story orally from the two other possible points of view.

2. List five short stories that you remember, and write opposite each the point of view. Suggest for class discussion other possible points of view for each, and decide why they were rejected by the author.

3. Choose one of the following stories and outline it as changed by substituting the point of view suggested below:

(1) Stevenson's "The Sire de Malétroit's Door"—the girl's point of view
(2) Mrs. Freeman's "A New England Nun"—Dagget's point of view
(3) Irving's "Rip Van Winkle"—Rip's point of view
(4) O. Henry's "A Municipal Report"—the negro's point of view
(5) Kipling's "The Man Who Would be King"—the omniscient point of view

If you have not read any of these stories, substitute another after consultation with your instructor as to choice and change in point of view.

4. Decide which of the stories listed on p. 360 could not have been written from any other point of view than the one chosen.

Characters. In a short story the characters should be as few as possible, and sharply distinguished from one another. The reader does not have time either to learn to know more than half a dozen persons, or to make fine distinctions among characters.

A short story usually needs one or two persons for whose fortunes the reader's sympathies are sought and one or two who create the obstacles in the plot. If minor characters are needed for any purpose, they should either be limited to two or three, or should form a group—a sort of chorus—of which the members need not be described as individuals.

The ideal in characterization is that every touch should at the same time further the plot. As in life, action should grow out of character, and character should be revealed in action. It is not necessary to introduce a person with an explanation; let him appear as a character appears on the stage and explain himself, as the story progresses, by his words and actions, by his look and manner in various circumstances, by his effect on other people, and by the effect of other people on him.

In so far as description of personal appearance and direct exposition of character are necessary, they should be introduced as incidental touches, mainly in the form of phrases or subordinate clauses, with only here and there a short sentence; they should rarely, if ever, be used in solid blocks. These give at best a confused impression, and often seriously interfere with interest by stopping the movement of the story.

The one essential in characterization is that the people should seem alive. Their lifelikeness will depend upon two things: the accuracy of the writer's observation of details in life that reveal character; and the degree to which he succeeds in projecting his own personality into each of his figures in turn, so that the details combine into a unified conception. It is doubtful whether any character is ever drawn from life without alteration; in most cases, a character is a composite in which the writer builds upon his own basic understanding of human nature, derived from study of himself, a combination of special qualities which he obtains from observation of other people. These qualities may all come from one person; in that case the character is said to be drawn from life. Or they may be taken from several sources and welded by imagination. In such a case the writer must continually ask himself, not "What *did* this man actually do under such circumstances?" but, "What *would* such a person as I have in mind do under such circumstances?" Both his own experience and his observation of others will help him to decide.

In presenting character, remember that direct exposition pp. 230 f.) should be avoided whenever some indirect method can be made to do the work. The following suggestions may be useful:

1. Try in the first place to make your principal characters such as would credibly become involved in the

action of the story. If Hauchecorne had not been economical, he would not have picked up the string; if he had not been tricky, the suspicion would not have clung to him.

2. In every episode needed for the plot, ask yourself: "Does this show character? Can it be made to show character?" Hauchecorne would not have got into trouble if Malandain had not seen him; true, but if he had not been the kind of man he was, he would not have minded having Malandain see him, and he would not have acted in the manner that roused his enemy's suspicion.

3. In relating an episode, remember that there are innumerable ways of performing the same action, many of which reveal character. Try to keep before the reader manner and gesture as well as action.

4. In writing dialogue remember that people are judged both by what they say and by their way of saying it.

5. The effect of one person upon another is especially useful as it reveals two characters at once.

Note that in a story all these methods, together with bits of description of dress and personal appearance, are commonly found in combination, so that it is only by analysis that we can see the function of each in the character drawing. In the following passage, a woman has become a typical "old maid" while waiting for the man to whom she is engaged to make money enough for them to marry. She has just received a visit from him. We have been told that she wears a white apron for company, over it a pink one when she is alone sewing, and over that a green gingham when she does her housework:

> She tied on the pink, then the green apron, picked up all the scattered treasures (he had upset her workbasket) and replaced them in her workbasket, and straightened the rug. Then she set the lamp on the floor, and began sharply examining the carpet. She even rubbed her fingers over it, and looked at them.

"He's tracked in a good deal of dust," she murmured. "I thought he must have."

Louisa got a dust-pan and brush, and swept Joe Dagget's track carefully.—MARY E. WILKINS [FREEMAN], "A New England Nun."

Earlier in the same story a little incident shows their effect upon each other, and the impossibility of their being happy together:

Presently Dagget began fingering the books on the table. There was a square red autograph album, and a Young Lady's Gift-book which had belonged to Louisa's mother. He took them up one after the other and opened them; then laid them down again, the album on the Gift-book.

Louisa kept eyeing them with mild uneasiness. Finally, she rose and changed the position of the books, putting the album underneath. That was the way they had been arranged in the first place.

Dagget gave an awkward little laugh. "Now what difference did it make which book was on top?" said he.

Louisa looked at him with a deprecating smile. "I always keep them that way," murmured she.

"You do beat everything," said Dagget, trying to laugh again. His large face was flushed.

In these two slight incidents we have the character of the man and of the woman shown as clearly as by any possible device.

The naming of characters is important. Commonplace and highly romantic names should alike be avoided. It is essential that the name should sound as if it belonged to a real person, and at the same time it is desirable that it suggest rather more of his character than real names usually do; and the two parts of the name should seem to belong together. Sound, rhythm, and suggestion should all be considered in choosing names. For instance, "Laura Glyde" could not be bettered for its combination

of the three qualities as a name for a soulful young woman who talks art without understanding what she says.

It is a good plan to keep a list of real names, together with hints of the characters of their owners, as far as these are known or guessed. You will see suggestive names in newspapers, in catalogues and indexes, in directories, and will hear them from people whom you meet. It is never advisable to use real names unchanged.

Assignment 4.

1. What methods of characterization are used in "The Piece of String"?

2. Make a careful study on cards of the methods of characterization used in a story by Hamlin Garland, Mary Wilkins Freeman, Edith Wharton, Katherine Fullerton Gerould, Ruth Suckow, or some other writer whose characterization is said by your instructor to be especially effective.

3. Criticize the following names; tell what kind of character each suggests; and, if you can, indicate the kind of plot with which each should be associated: Peter Rodright; Polly Periwinkle; Caroline Toplady; Hilary O'Hallaran; Abner Dawson; Matilda Bunker; Harriet Pratt; Tim Simpson; Dulcie Darling.

4. Write a story 1000–1200 words, with the following plot: A young doctor who is unable to work up a practice in a town in which he has settled, advertises that on a certain day he will go to the cemetery and raise the dead. On the day set he goes to the cemetery and finds most of the town there. He at once addresses someone standing near, asking: "Well, whom shall I bring back for you?" For one reason or another, he is unable to find anybody who is willing to experiment. If one person suggests a name, someone else immediately objects. You will at once think of reasons why in each case that would necessarily be so. Sketch about six characters, three who wish to have someone brought back, and three who object. Note also that you will be characterizing by effect the dead persons. Invent an ending for tne story.

5. Work up into a short story the plot that you discussed in Assignment 1, p. 360.

Setting. The setting or scene of a story may be used in three ways: (1) as mere background—the action must happen somewhere; (2) as explanation of the action, either directly or indirectly helping to interpret the characters; and (3) as part of the machinery of the story.

When the setting is mere background, the less said about it the better; it is as necessary as the background of a picture, but should be kept inconspicuous.

When the setting serves to explain either the plot or the characters, it must be distributed throughout the story by multitudes of incidental touches, as if the place itself were a character. If the atmosphere of the place is at once distinctive and unfamiliar, much more description is needed than if it is a type of place found in many parts of the world and familiar to many people. But even when it needs extensive interpretation, this should be diffused, rather than lumpy. The reader, instead of trying to assimilate a host of new impressions at once, will receive them bit by bit, and the effect of them will be cumulative as the story advances.

When the setting is also machinery, there is usually little plot, and by means of descriptive narration the setting is made to dominate the story. In Stevenson's *The Merry Men*, a whirlpool is in this sense the chief character; in Morgan Robertson's "Fifty Fathoms Down," a submarine; in Kipling's "The Ship That Found Herself," the parts of a ship and the wind and waves are characters.

In writing a story, you should make it a fixed rule never to write about any place unless you are thoroughly familiar with it; faked local color obtained from books is rarely successful or convincing. But in dealing with this familiar material, try to get a new aspect of it that will make it more vivid and interesting. No locality is too commonplace to be converted into setting.

The real names of large cities may be used, but for small towns fictitious names should be supplied. Like character names, they should suggest the nature of the place that they represent.

Assignment 5.

1. What use is made of setting in "The Piece of String"?
2. Find in some good current magazine a story in which setting is almost lacking; copy the few touches that you find, and discuss in class the different methods used in these extracts.
3. Study carefully the use of setting in a story by one of the following authors: Mary Wilkins Freeman; Sarah Orne Jewett; Ambrose Bierce; W. W. Jacobs; Arthur Morrison; Joseph Conrad; Rudyard Kipling; Katherine Mansfield; A. Neil Lyons; Leonard Merrick; Thomas Burke; Edna Ferber; Alice Brown; George W. Cable; J. B. Connolly; Ernest Hemingway.
4. Outline a plot in which setting is used as machinery. You may use one of the following situations:
   (1) An explorer in an unknown country
   (2) A sea-captain in a fog
   (3) A murderer in a haunted house
   (4) An inventor who cannot solve his problem
5. Write in about 500 words a story on the general plan of "The Piece of String," using to explain your characters some setting with which you are familiar.

Dialogue. Good dialogue is not a realistic report of real conversation; it is conversation telescoped—one sentence made to serve where a dozen might be used in life:

> " 'Tis Easter Day," said Mrs. McCree,
> "Scramble mine," said Danny.—O. Henry.

These five words tell us all we need to know about Danny's attitude toward Easter.

The secret of dialogue is to find the speeches that are at once dynamic in the action and characteristic of the speakers, and to make these as true to life as possible.

Mere trivial talk, however photographically accurate, as a rule only dilutes the significant.

The chief device for securing naturalness is the elliptical sentence. Here is a scrap of talk between two friends:

"Pipe?"
"Got a cigar; try one!"
"Thanks."

This is the way people talk. If you complete the sentences, you get bookish talk at once.

In the following bit of dialogue are concentrated a summary of events that preceded the story, a foreshadowing of the development of the plot, and characterization of the two speakers:

"Yes," said Roger, "she's a good-lookin' woman, that wife of Soames's. I'm told they don't get on."

. . . . . .

"She'd no money," replied Nicholas.

. . . . . .

"What was her father?"
"Heron was his name, a Professor, so they tell me."
Roger shook his head.
"There's no money in that," he said.
"They say her mother's father was cement."
Roger's face brightened.
"But he went bankrupt," went on Nicholas.
"Ah," exclaimed Roger, "Soames will have trouble with her; you mark my words, he'll have trouble."—John Galsworthy.

In a dramatic climax, the emotional effect is enormously intensified by condensed dialogue; words interfere. The following conversation between a sergeant and a sentry is an extreme instance of laconic speech under strong emotion:

"Did you fire?" the sergeant whispered.
"Yes."
"At what?"

"A horse. It was standing on yonder rock—pretty far out. You see it's no longer there. It went over the cliff."

The man's face went white, but he showed no other sign of emotion. Having answered, he turned away his eyes and said no more. The sergeant did not understand.

"See here, Druse," he said after a moment's silence, "it's no use making a mystery. I order you to report. Was there anybody on the horse?"

"Yes."

"Well?"

"My father."

The sergeant rose to his feet and walked away. "Good God!" he said.—Ambrose Bierce.

The general rule for brevity, however, must yield when necessary to the demands of characterization. If a speaker is wordy or formal, his sentences must show it.

Illiteracy, slang, and dialect should be suggested by a touch here and there, rather than reproduced in detail. An elaborate reproduction may be obscure, or even unintelligible; and the difficulty of making it out lessens the reader's interest. If you read the plays of J. M. Synge, you will see how well Irish modes of speech can be suggested by the mere arrangement of sentences and the occasional use of an Irish word or idiom; the elaborate misspelling affected by some writers is unnecessary and disturbing.

To get material for dialogue, you must listen to conversation wherever you go. It is a good plan to have a notebook, and to take down from memory, verbatim if possible, interesting talk. To learn how to choose and to condense for the purpose, you must read widely and closely the work of expert writers. O. Henry is admirable in this respect, except that his slang is now out of date. Anthony Hope, in his *Dolly Dialogues*, is especially good for repartee.

The advice is often given to avoid the continual use of *said*, and long lists of synonyms are suggested. The

remedy suggested is worse than the disease; some magazine writers today represent their characters as distorting their features and their speech in a continual process of *snapping*, *droning*, *hissing*, *flashing*, *blurting*, *chirping*, *tittering*, *whining*, and *yawning*. Such words are occasionally useful, but they soon attract attention to themselves. It is well to keep the verb of *saying* unobtrusive; and when there are only two speakers, to introduce it only at intervals to keep the order of the speakers clear.

Assignment 6.

1. In one of the stories that you have read recently, study the dialogue in detail. Discuss whether it might be cut to advantage here and there; show where it furthers the plot, and where it characterizes. Study the use of *said* and other introductory words.
2. Make a list from current magazines of stories in which slang, dialect, and bad English are a feature. Discuss in class the current use and abuse of these features.
3. Take down verbatim an overheard conversation. In class discuss how it would have to be altered for use in a story.

Title. The title should awaken curiosity or interest, and lead people to read the story; this is the only essential requirement. It should also suggest the emotional tone of the story; the reader in quest of amusement does not wish to be misled into reading tragedy. As a rule, it is well to have a short title; yet "The Strange Case of Dr. Jekyll and Mr. Hyde" overcame this handicap by its suggestion of mystery. Again, a title should be easily pronounced and remembered; yet a magazine that attempts to please everybody published "The Brachycephalic Bohunkus," which probably succeeded by going to the opposite extreme, being for the ordinary man almost unpronounceable and quite meaningless.

The one quality to be avoided is tameness, literalness, commonplaceness. The Love Story of Lily Gray, Gwen-

dolen's Romance, A Tale of Love and War—titles of this type suggest nothing. On the other hand, the name of the hero or heroine may supply a good title if the name itself is suggestive of a distinct type of character.

Assignment 7.

1. Criticize the following titles: "The Lady or the Tiger"; "Orgeas and Miradou"; "The Bottle Imp"; "Marjorie Daw"; "The Silent Infare"; "The Bounty-jumper"; "Miss Willett"; "Xingu"; "The Revolt of 'Mother'"; "Making Port"; "Ice Water, Pl——!"; "Half-past Ten"; "Life"; "The Gate of a Hundred Sorrows"; "The Weaver Who Clad the Summer"; "Little Souls"; "Strictly Business"; "A Municipal Report"; "While the Auto Waits"; "The Theory and the Hound"; "Suite Homes and Their Romances"; "Sociology in Serge and Straw"; "A Newspaper Story"; "A Matter of Mean Elevation"; "Supers"; "Heart of Youth"; "In Borrowed Plumes"; "T.B."; "Whose Dog——"; "Penance"; "The Boarded Window"; "Cain's Atonement"; "By Water"; "The Courting of Dinah Shadd"; "They"; "The Tragedy of a Comic Song"; "An Elaborate Elopement."

2. Examine half a dozen current magazines and list the titles that you consider most successful. Discuss these in class.

General Exercises in the Short Story.

1. Invent a plot from the following suggestions:

(1) A clerk begins after dinner to tell his wife about a new suit that the manager is wearing. He goes to the drugstore to buy a five-cent cigar, and is gone half an hour. When he returns, he finishes his sentence by saying that it is a pepper-and-salt mixture. In the half hour he has had an Arabian Nights adventure.

(2) A well-dressed girl and a quiet-looking young man meet in the park and become acquainted by accident. She refers to her automobile waiting round the corner; he confesses that he works in the restaurant across the street. When she rises to go, he wishes to escort her to her car, but she bids him not follow her. Work out a plot introducing a surprise. After you have finished, read O. Henry's "While the Auto Waits."

2. Develop the following to its logical outcome. There should be three more meetings with people, each involving a change of procedure, and the last should be a climax of absurdity:

Pleasing Everybody

It was old Pat and young Paddy who were driving their donkey Bran along the muddy road to Limerick market. Old Pat hobbled hard, being weak in the joints, and young Paddy limped with a sore foot, but Bran was as plump as a sack of wheat, and as fine a creature as ever four hoofs took to market.

Presently they met an old tramp with his little red bundle on his shoulder, plodding from workhouse to workhouse. Says he, "The like of that I for one never saw! A weak old man and a limping young man, and between the two of them an able-bodied beast with his nose in the air!"

"I never thought of that before," says old Pat; and he hoisted himself on Bran's back, and the three of them went on peaceably together.

3. Write a 500-word story about one of the following situations:

(1) An old bachelor who has found a baby on his doorstep
(2) A woman who decides one day to tell the truth and the whole truth to everybody whom she meets
(3) A literary man who is so absent-minded that he forgets to buy clothes when he needs them and never knows what he is wearing
(4) One of your own invention

4. Discuss in class various ways of developing a story from the following situation, and write in 500 words the one that appeals to you:

On the pavement in front of the brilliantly lighted entrance to a theater, a young man stood watching the playgoers as they streamed out. Many of them returned his stare with interest, not so much because he was tall and distinguished in appearance, though he would have attracted attention anywhere, as because he was wearing a long coat of priceless sables.

Turning abruptly, he almost knocked over a wretched-looking woman with a baby in her arms.

"Oh, sir," she gasped, as he steadied her to keep her from falling, "you couldn't help a poor woman, could you? I haven't a penny in the world!"

"No, I can't," said he. "That's my case exactly."

CHAPTER IX

CRITICISM

Criticism That is No Criticism. Criticism as commonly practiced is like a boomerang thrown by a novice: it does not hit the object at which it is hurled; but it rebounds and hits the critic. In giving your opinions about the writing of John Galsworthy or Sinclair Lewis, you are telling the shrewd observer whether you are really familiar with the work, whether you have any understanding of what the author is trying to do, whether you are thinking of this particular work in relation to other works by the same artist, and to all other art of its kind, and how much experience you have had with the aspect of truth of which you are criticizing the representation; and also you are suggesting to no small degree your mental caliber and general attitude toward life. Few people have any idea how they are "giving themselves away" in the simple act of expressing their opinion of a poem, a novel, or a picture.

There are, indeed, two ways of criticizing which profit no one.

You may disarm judgment at once by saying, "I know nothing about art; but I know what I like." This is eminently sensible, if you do not immediately proceed on the hypothesis that what follows this introduction is criticism. The point is that like or dislike has nothing whatever to do with criticism. You may read *East Lynne* with keen enjoyment, and then show that as a work of art it is beneath contempt.

Or, again, you may be familiar with the principles and the technical language of criticism, and may apply them to a work of art without bringing it into the slightest vital relationship with yourself. For instance, you may show that *Lycidas* is one of the finest lyrics in English; you may point out the circumstances of its composition, the pastoral elements, the lofty ideas, the beautiful imagery, the melody and color of the verse; and all the while you may feel that the poem is a bore, and that you will never read it again. This is merely the semblance or the shell of criticism.

The Good Critic. The good critic, first and last, tries to see a work of art from the point of view of the creator. But he has to think backward. The creator begins with certain ideas, which he expresses in words, or paint, or sounds; the critic begins with the completed work, and asks himself: "What was the original conception? What was the creator trying to do? How far has he done it?" He will not begin by finding fault with *Othello* because it is a tragedy rather than a comedy, or because it is in blank verse rather than in rhyme, or because it is pessimistic rather than optimistic in its philosophy; he will ask himself: "What was Shakespeare trying to do, and how far has he succeeded in doing it? Had he the purpose of showing the havoc caused by jealousy—Iago's jealousy of Othello, Othello's jealousy of Desdemona?" "Had Milton in *Lycidas* the purpose of expressing a real grief, or was he concerned with his grief only as a motive for poetry?" Thus the critic finds in the finished product the theme that gave it birth.

This done, he turns to problems of technique—workmanship. And here at once he has to deal with standards: the author's own standard in earlier work; and the general standards of excellence in every form of technique used. The critic again separates and weighs: "Is this work better than the preceding work by the same writer? Does

it show growth? Does it gain here and lose there? In general, how does it measure up? On the other hand, how far short is it still of the best that has been done of its kind? In what respects is it most nearly perfect? Where are its greatest weaknesses?"

From these questions it is clear that the critic should be a man of wide knowledge; he should be familiar with all the earlier work of the author whose present work he is judging; and he should be familiar with the best that has been done in different forms of writing. Such an equipment is rare, but the ideal should be striven for.

Certainly, at least, you cannot criticize an author properly unless you are familiar with most of what he has written, and also with most of what has been written by other authors in that type of literature. Therefore you should confine your criticisms strictly within the limits of your knowledge; and you should make your reader clearly understand exactly what you are criticizing and with what right. At the same time you should endeavor to establish every expressed opinion by reference to the source of it in the text criticized, or you will find yourself slipping into the fatal "I like" type of statement, or the equally fatal "This is good"; of which the first is not criticism at all, while the second, without support, is meaningless.

The Bases of Criticism. Again, all criticism must be organized according to the principles of technique involved. If the plot of a novel is interesting, the critic must analyze it in terms of the principles that make good plot; if the characters are interesting, in terms of the principles that make good characterization; if the setting appeals, in terms of setting; if the dialogue, in terms of dialogue; if the philosophy, in terms of philosophy. If a poem is criticized, it must be judged by the technique of its verse as well as by its intellectual and emotional content, its imagery, and so

on. The more closely you analyze a piece of writing according to the principles of technique that it involves, the nearer will you come to a judgment that will not only put you into the right relationship with the work judged, but will show you clearly whether it can contribute toward your own mental growth.

And at every step you must trace your impression back to its source, or the whole structure of your judgment may be out of harmony with the facts. Often your impression will be debatable; sometimes it will be wrong. One passage will contradict another; critics will disagree; exposition will become argument. To judge accurately and wisely, you must form the habit of holding yourself to account for every opinion that you express; and if you do not actually quote in support of your view, you should be able at every point to quote, if your opinion is challenged.

To get rid of your personal bias, to get the author's point of view and purpose, to judge his work by his own standard of attainment, and by the absolute standards of the technique that it involves, basing your judgments upon the evidence of the work itself—all these things you must endeavor to do. And yet, it is conceivable that after you have done them all you may still be in an attitude of mind indicated by the sentence: "I know that *Lycidas* is a great poem, but it bores me." What can be done about this? Let us consider the difficulty from another angle.

The Critical Attitude. The appeal of a book to a mind is one of the most variable things in the world. Some books we grow out of in childhood and never wish to see again; some books very few of us ever grow up to at all. There are books that some of us enjoy reading all our lives; others of us can never enjoy these books at all—or at least we have not found out that we can. What are we to do with this personal relationship—or lack of it—in connection with

criticism? If a bias for or against a work is not criticism, and if perfect detachment from it is merely the form of criticism without the spirit, what other attitude is possible? The attitude of holding judgment in solution as it were—of saying to one's self, "Today *Lycidas* leaves me cold; tomorrow I may have some experience that will open up new ranges of life, and the beauty of the poem may dawn upon me." A perpetual readiness—eagerness—to find the beautiful in art, and an increasing keenness, born of wider experience of life and of books, to distinguish between the permanently beautiful and that which has only a transient glamor for the developing mind mark the attitude of the true critic. He distinguishes thus: "*Pride and Prejudice* I can read now with as much delight as when I first came to it twenty years ago; but *A Tale of Two Cities* has lost its spell—still, I appreciate its value as a factor in my mental development. *Don Quixote* I have never been able to read, but I hope to grow into it some day; I can see in it elements of beauty, but my experience as yet is not such that I can feel them—I must keep it in mind and wait. *Scottish Chiefs* might have cast its spell over me many years ago, had it come my way; but I missed it then and now I can see that I have outgrown it."

In some such way as this his mind moves, in a continual effort to establish true relationships among works of art, with reference to one another and to himself. This is a totally different thing from liking or disliking without knowing why; and from giving reasons for a judgment that has not become assimilated and realized.

From this point of view it would seem that criticism should be written only after this vital relationship between critic and subject has been once established. One who has not yet grown up to *Don Quixote* can obviously have nothing to say about it; while one who has felt the glamor of

Dickens or of Jane Porter can still consider these authors in the light of the power that they once had upon him, and realize and expound the sources of their attraction for others.

How to Begin. The beginner is strongly recommended to limit his practice in writing criticism in two ways. He should choose subjects in which at the time of writing he is interested; and he should examine only small pieces of work, in order that he may learn invariably to associate an impression with the passage on which it is based.

Incomparably the best means of acquiring the critical attitude is free discussion of books in which you are now interested. But discussion does not mean mere exchange of enthusiasms; it means inquiry into the sources of enthusiasm, scrutiny into differences of opinion, and rereading for evidence in support of this opinion or that. It is better for six people than for two to take part in such a discussion; the greater the divergences of opinion, the more upturning of evidence will there be, and the greater the probability of reaching a just balance of merits and defects.

In writing criticism, the all-important thing at first is to put yourself into direct relationship with the text. What is actually there? Very often failure to appreciate beauty is failure to see it; and, unnecessary as it may seem to say so, failure to see it is commonly due to not looking attentively at the thing in which it is embodied. Attentive and expectant scrutiny, then, of a work of art is the first step in learning to appreciate a beauty that does not immediately manifest itself to your mind. To secure this, it is best to limit yourself to a very small thing, and to hold yourself rigidly to finding the exact foundation in the text itself for every impression that it makes upon your mind.

Assignments.

1. Bring to class as a basis for oral discussion notes on the book about which you are now most enthusiastic. Avoid all

such terms as "I like," and "good," and collect evidence that should make other people incline to read the book.

2. Read the following stanza slowly, to decide whether the thought was worth expression:

"It is not growing like a tree
In bulk doth make men better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sear:
A lily of a day
Is fairer far, in May;
Although it fall and die that night,
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measures life may perfect be."

—Ben Jonson.

To what do you attribute the irregular form of the stanza? Do you find upon examination that it contains any unnecessary words or phrases used to fill out the meter? Then can you say that the verse has been exactly formed to meet the pattern of the thought? Are thought and verse so blended that it is difficult to imagine this thought expressed in any other verse form? Are the two figures used for ornament or were they inherent in the thought as it developed? On what do you base your opinion? If you omit the figures, how much of the poem remains?

Write a criticism of the stanza in less than 50 words. Do not repeat what it contains; try to explain why it is beautiful.

3. Read the following stanza, aloud if possible, and rapidly; otherwise you lose the swing of the rhythm:

"Have you seen but a bright lily grow,
Before rude hands have touched it?
Have you marked but the fall of the snow,
Before the soil hath smutched it?
Have you felt the wool of the beaver?
Or swan's down ever?
Or have smelt o' the bud of the briar?
Or the nard in the fire?
Or have tasted the bag of the bee?
Oh so white! Oh so soft! Oh so sweet is she!"

—Ben Jonson.

Is the thought here of any value? What is of value? Usually poetry appeals to the senses of sight and sound; what senses are appealed to here? How is this appeal made? Why is the stanza made up of long and short lines, and why is the last line broken into ejaculatory phrases? How would you contrast the reasons for the irregularity of meter here and in the stanza quoted above? Phrase exactly the relation between the breaking up of these lines and the feeling that they express.

Write a criticism of the stanza in less than 50 words.

4. Read the following stanzas slowly, aloud if possible, pausing a moment between them:

"St. Agnes' Eve— Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith."

. . . . . .

"And still she slept an azure-lidded sleep,
In blanchèd linen, smooth and lavender'd,
While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrups, tinct with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spicèd dainties, every one,
From silken Samarcand to cedar'd Lebanon."—John Keats.

Can you sum up your impression of the first stanza in a word? of the second? Quote the expressions in each upon which your impressions are based, and see whether you have included most of each stanza. If not, change your impression until you get one that is actually borne out by most of the text. Has the poet any idea here beyond conveying these two impressions? Does he convey them merely by his choice of words? How else? Name the words in the first stanza which by their sound alone suggest

WORDSWORTH'S DAFFODILS
Photograph by Walmsley Brothers, Ambleside

the impression. What is the effect of the *a* in *a-cold?* In the second stanza what sound-combinations are used to express sleep? what sounds actually make the mouth form itself as it would in tasting the things mentioned? what words are used to make all the dainties seem very rare and precious, rich in unknown qualities? On the basis of these two stanzas write a criticism in less than 100 words of Keats's sensitiveness to sense impressions, basing every statement immediately upon the text.

5. Beauty may depend upon imagery, sound, rhythm, and suggestion in varying degrees; it may also depend upon the evoking of old emotional associations. If you learned to love daffodils from the flowers growing wild, you have experience to draw upon that peculiarly fits you to appreciate Wordsworth's poem about them. If you have merely seen them in florists' windows, you will be more prepared than if you have not seen them at all, to imagine the beauty that is faintly represented by the photograph of these flowers as Wordsworth saw them growing along the shore of Ullswater. Try to add color and atmosphere to the picture, then read the poem:

"I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

"Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

"The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

"For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils."

Is the emphasis on the flowers or on the impression that they made on the poet? Which stanza contains the most important thought? How do the others prepare for and lead up to this? What in the poem suggests a record of real experience? Is the thought expressed with the complete simplicity of unadorned prose? Why is it—aside from the verse form—poetry? Is the form itself important here? the imagery? the appeal to sense? the figures? the sound? What is important?

Write a criticism of less than 100 words, trying to explain the poetry of the lines.

6. Read Robert Herrick's lines on the same subject, and try to sum up in a sentence the fundamental difference between the poems:

"Fair daffodils, we weep to see
You haste away so soon;
As yet the early rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day has run
But to the even-song;
And having prayed together, we
Will go with you along.

"We have short time to stay, as you;
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again."

Whether you prefer this poem or the other may be a question of temperament or of mood; but you should be able to distinguish the totally different point of view and method of each poet. Which lays most stress on the form itself? Which regards every sound that he inserts, every turn of rhythm? Which poem could be expressed in a different stanza with least loss of effect? Which, then, depends more upon its form, and which upon its thought, for conveying a sense of beauty? Which is built upon a commonplace thought that has been expressed countless times before? Can you remember or find other poems in which a similar view of life is expressed? Which of the two poems expresses a freshly realized aspect of Nature?

In 100–200 words contrast the poems of Wordsworth and of Herrick on daffodils. Give evidence for every statement that you make.

7. Analyze in 100–200 words the charm of the following piece of prose:

"And for you that have heard many grave, serious men pity Anglers; let me tell you, Sir, there be many men that are by others taken to be serious and grave men, whom we contemn and pity. Men that are taken to be grave, because nature hath made them of a sour complexion; money-getting men, men that spend all their time, first in getting, and next, in anxious care to keep it; men that are condemned to be rich, and then always busy or discontented: for these poor rich men, we Anglers pity them perfectly, and stand in no need to borrow their thoughts to think ourselves happy. No, no, Sir, we enjoy a contentedness above the reach of such dispositions, and as the learned and ingenious Montaigne says, like himself, freely, 'When my Cat and I entertain each other with mutual apish tricks, as playing with a garter, who knows but that I make my Cat more sport than she makes me? Shall I conclude her to be simple, that has her time to begin or refuse, to play as freely as I myself have? Nay, who knows but that it is a defect of my not understanding her language, for doubtless Cats reason and talk with one another, that we agree no better: and who knows but that she pities me for being no wiser than to play with her, and laughs and censures my folly, for making sport for her, when we two play together?' "

8. Izaak Walton, the author of the preceding quotation, died in 1683; Montaigne, whom he quotes, in 1592. Sum up the char-

acter of each of these men as it appears from this passage alone. Afterward, look up their biographies and discuss the papers in class to see how nearly right you were.

9. In criticizing the following lines from the *Prologue* to the *Canterbury Tales*, try to forget everything that you know about Chaucer, and consider the verses as if they were the only surviving fragment of work by an unknown poet of the fourteenth century:

> "With him there was his son, a young squire,
> A lover and a lusty bachelor,
> With locks that curled as if they'd been in press.
> Of twenty years of age he was, I guess.
> Of his stature he was of medium length,
> And wondrously expert and great of strength;
> And he had been in raids of cavalry,
> In Flanders, in Artois, and Picardy,
> And borne him well, as in so little space,
> In hope of standing in his lady's grace.
> Embroidered was he as it were a mead
> All full of freshest flowers, white and red;
> Singing he was or whistling all the day;
> He was as fresh as is the month of May.
> Short was his gown, with sleeves full long and wide;
> Well could he sit a horse, and finely ride;
> And songs he could compose and well indite,
> Joust and eke dance and well portray and write.
> For love no sleep at night might him avail;
> He slept no more than doth the nightingale.
> Courteous he was, modest and serviceable,
> And carved before his father at the table."

Is this a living portrait of a young man? How do you know? What universal traits of character of a man of twenty does it show? Which trait is fundamental? which details illustrate it? what other qualities are associated with this? how are they illustrated? Is there any suggestion of qualities other than attractive? With allowance for differences in fashions of dress and accomplishments, would this stand for a portrait of a young soldier in any age? Then what is the great merit of the lines?

How does the author show understanding of human nature? sympathy with its ideals and its foibles?

Write 100–200 words of criticism on the passage, considered without reference to Chaucer. Add any point that you wish to those brought out by the questions.

PART III

CHAPTER I

A BRIEF REVIEW OF GRAMMAR

The Meaning of Grammar. There is perhaps no subject that is studied so much without any real comprehension of its meaning as English grammar. To most students it is no more than the memorizing and illustrating of a great number of senseless definitions and rules, very few of which seem of any use in the improvement of speech or writing. It is regarded as the work of dull pedants who strive to settle what the language should be, without reference to the speech habits of the people who use it. All this is both untrue and unjust.

Grammar, properly understood, is no more than an effort to find and state the principles by which a language as used most effectively shapes itself. It is an effort to bring into the consciousness the principles by which correct usage can be secured with certainty and ease. Good English, to one who understands grammar, is no longer a mere imitation of models which may or may not be the best, but is a habit based on understanding. To ensure this certainty of practice, and for no other reason, it is desirable for every college student to know something about the fundamentals of English grammar.

These fundamentals are few and may perhaps be summed up as follows:

How Words Function in the Sentence. 1. In constructing any sentence, it is possible to use as many as eight different types of words—parts of speech—thus:

Interj.—adverb—adjective—verb—noun—prep.—pronoun
Oh how pleasant is home to me

prep.—noun—conj.—noun
after toil and trouble

But these eight different types of words may be grouped into four, according to their functions:

(a) Words that carry ideas: nouns and verbs
(b) Words that modify ideas: adjectives and adverbs
(c) Words that connect ideas: pronouns, conjunctive adverbs, prepositions, and conjunctions
(d) Words used independently in different ways:
  (1) Interjections: to indicate emotion: *oh! alas! ha! aha!*
  (2) Some adverbs: to summarize a sentence: *yes*, *no*
  (3) Some adverbs: to give emphasis to a whole sentence: *indeed*, *verily*, *truly*, *certainly*, etc. (when they modify the sentence as a whole and not particular words)
  (4) Nouns or pronouns used to address the sentence to a particular audience: Come, *Mary*, let us go.

Of the idea carriers—nouns and verbs—nouns name things that already exist, either in the external world or in the mind:

bird, man, sun, earth, mother, love, pity, truth.

Verbs are used in either of two ways:

(a) To represent active processes as being carried on by or upon something:

The bird sings.
The man studied.
The sun attracts the earth.
My mother was invited.
Love cannot be compelled.
Truth will out.

(b) To assert the existence of something or its relationship to something else:

God is.
God is love.

The bird was blue. (Here the bird is related to the class of things described as blue.)

The basic difference, then, between the noun and the verb is that the noun represents things that have come into existence; and the verb states the relationship of these things (themselves expressed by nouns) or represents them as related to some action.

Between adjectives and adverbs there is no difference in function; but adjectives are used to modify only nouns or pronouns, whereas adverbs may modify verbs, adjectives, or other adverbs. Except where differences in form exist—as between *pleasant* and *pleasantly*, for example—the distinction between adjectives and adverbs need not be emphasized, since they are used in precisely the same way.

Connective words exist partly for the sake of exactness in the expression of thought and partly for the sake of economy in words. The long list of prepositions and conjunctions shows every variety of relationship between ideas, and so makes possible innumerable distinctions in thinking; and the use of pronouns makes it possible to avoid innumerable repetitions of words:

When George entered George's room, George laid George's hat on George's trunk.

In addition to conjunctions, prepositions, and pronouns, there are also certain adverbs which are often connective in their function:

Tell me *how* you are. Put the book *where* I can find it.

Some Fundamental Principles. In learning to use grammar, one should become acquainted first with the few principles that are fundamental. These may perhaps be summed up:

1. Agreement:

It is generally understood that a certain agreement between words used together in the sentence should be maintained, as for instance: a singular noun should be followed by a singular verb (usually a difference in spelling is involved); a singular noun should be referred to by a pronoun in the singular; a certain tense may be regarded as setting the keynote of a passage, and the tense should not be changed without good reason.

2. Exactness of relationship:

If one idea is parallel to another, the parallelism should be clear from the choice and grouping of words in the sentence; if one is subordinate to another, the domination and subordination should be equally evident.

3. Completeness of expression:

In a correctly written sentence, the whole of an idea should be expressed or implied. This does not mean that the subject and predicate must always be written out, but it does mean that they must be clearly understood.

Terms Used in Grammar. To discuss sentence structure intelligently, every student must know certain grammatical terms. A list of such terms, with their meanings, is given below. This list should be used to refresh your knowledge of grammatical nomenclature—it is not intended to furnish detailed information about grammatical usage. The chief difficulties in usage are discussed in the chapters on Sentences and Sentence Faults. For your convenience, the list here given is arranged alphabetically, with cross-references where some elements might be looked for under more than one heading.

Absolute Construction. A phrase that has no direct grammatical relation to any word in the sentence:

Cæsar having crossed the Rubicon, Pompey prepared for battle.

Accusative. See *Case* (2).

Active Voice. See *Voice.*

Adjective. A word or group of words which limits, describes, or explains a substantive:

(1) *Possessive: His* hat; *your* coat.
(2) *Predicate:* The moon was *beautiful.* He seemed *old.*
(3) *Attributive:* A *rat-like* man slunk down the *dingy* street.
(4) *Demonstrative: These* apples are good.
(5) *Relative:* He used *such* books as he found.
(6) *Interrogative: Which* man was there?
(7) *Indefinite: Every* player reported early that afternoon.
(8) *Numeral: Three* touchdowns were made. The *second* team went in after the *third* score.
(9) *Articles: The* fire department made *a* quick run.
(10) *Proper:* Shelley is an *English* poet.
(11) *Common:* He used *india* ink.

Adjective Clause. A subordinate clause used to modify a substantive:

The man *whom you saw there* was Williams.
The place *where Napoleon surrendered* is marked by a simple stone.

Adjective Phrase. A phrase used to modify a substantive:

He is a man *of considerable learning.*

Adjunct. A term sometimes used instead of adjective or adverb.

Adverb. A word which modifies a verb, an adjective, or another adverb:

He walked *swiftly.*
He was *very* tall.
The car moved *quite* rapidly.

Adverbial Clause. A subordinate clause that modifies an adjective, a verb, or an adverb:

His work is better *than yours* (*is good*).

Adverbial Phrase. A phrase that modifies an adjective, a verb, or an adverb:

He walked *like an old man.*

Adverbial Objective. A substantive used as an adverb:

He swam two *miles.* He left *yesterday.*

Agreement. The correspondence of one word with another in gender, number, person, or case:

(1) A pronoun should agree with its antecedent in gender, number, and person:

Everyone parks *his* car there.

(2) A verb should agree with its subject in person and number:

Twenty people *were* present.
Smith, of all the men there, *was* the oldest.
This basket of peaches *is* cheap.

(3) A pronoun in apposition with another should be in the same case:

He invited *us*—both Jim and me.

Antecedent. The word or group of words to which a pronoun refers:

The *soldier* who was sleeping there looked tired.

Apposition. A word or word group set beside another word or word group, without a connective, for the sake of explanation:

James, *his older son*, is now in Africa.
His brother *Ralph* was the first one there.
At that point La Salle made an alarming discovery—*that his companions had fled.*

Articles. *The*, known as the *definite* article, and *a* or *an*, the *indefinite* article.

Auxiliary Verb. One which helps to form the moods, voices, and tenses of other verbs. The auxiliary verbs are: *be* (all forms), *can*, *could*, *do*, *did*, *have*, *had*, *may*, *might*, *must*, *shall*, *should*, *will*, *would*.

Case. The form a noun or pronoun takes to show its relationship to other words.

(1) *Nominative Case.* Any substantive used as the subject of a finite verb, or any predicate nominative.

Substantives used as subjects:
Watkins won the nomination. (Proper noun)
The French *swimmer* won the race. (Common noun)
He attained his end by working hard. (Pronoun)
To do this pleased him. (Phrase)
What gods this tribe had is not known. (Clause)

Substantives as predicates:
The second contestant was *Harris.* (Proper noun)
Ellis was the *winner.* (Common noun)
It was *she* who came to the door. (Pronoun)
His great wish was *to deal justly.* (Phrase)
It was *what they had expected.* (Clause)

(2) *Objective* (*accusative*) *Case.* Any substantive used as the object of a finite verb or of a preposition, or as the subject of an infinitive:

The guide shot the *deer.* (Object of a transitive verb)
They moved to the *farm.* (Object of a preposition)
They asked *him* to do the work. (Subject of an infinitive)

(3) *Possessive* (*genitive*) *Case.* Any substantive that denotes possession:

His watch. *Shakespere's* gloves.

Clause. A group of words which contains a subject and predicate, but which lacks the completeness one looks for in a sentence. Clauses may be:

(1) *Principal* (*independent*), making a complete assertion:

Three of the men fell, but *the rest pushed valiantly on.*

These two independent clauses could be written as separate sentences:

Three of the men fell. The rest pushed valiantly on.

This is true of many sentences, particularly of compound sentences. For a discussion of the proper use of simple sentences for emphasis, see Chapter IV, pp. 73 ff.

(2) *Subordinate* (*dependent*), not making a complete assertion:

If you come early, we shall go to the dunes.

In the sentence under (1), we can understand either of the principal clauses by itself; in this sentence, the subordinate clause taken by itself is incomplete.

Subordinate clauses may be:

(a) Substantive; that is, they may take the place of a noun:
What he did was the proper thing.
We knew *that it was too early*.

(b) Adjective; that is, they may be used to modify a substantive:
The man *who had come in* stood at attention.
He rushed up to the first stranger *that he saw*.

(c) Adverbial; that is, they may be used to modify a verb, adjective, or adverb:
Amos was there *when the accident occurred*.
Delightful *when he is happy*, a spoiled child is equally distressing *when he is discontented*.
Come early *if you can*.

(3) *Relative*, a term sometimes given to subordinate clauses introduced by relative pronouns or adverbs:

(a) *Essential* (*restrictive*), when the clause cannot be omitted without leaving the sentence incomplete:
It is dangerous to eat tomatoes *that have been standing in an open can*.

(b) *Non-essential* (*non-restrictive*), when the clause merely gives an additional idea and is not essential to the meaning:
Tomatoes, *which were first called love apples*, *were unknown until modern times*.

Cognate Object. A noun following an intransitive verb, and related in both form and meaning to the verb:

He has fought a good *fight*.

Common Noun.—A noun that indicates any member of a class:

That *man* is an Indian *chief*.

Here *man* designates only a member of the class *man*. *Chief* designates only a member of the class *chief*.

Comparison. The means by which the difference in quality or degree of adjectives or adverbs is shown:

Positive: *happy;* comparative: *happier;* superlative: *happiest.*
Positive: *good;* comparative: *better;* superlative: *best.*

Some words are compared by using *more* and *most*, *less* and *least: joyful*, *more joyful*, *most joyful; less joyful*, *least joyful.*

Complement. A noun or an adjective attached by a verb to a subject or an object:

The man is *deaf*.
Henry is a *sailor*.
They made him *king*.
They made him *angry*.

Complex Sentence. See *Sentence* (3).

Compound Relative Pronouns. These are *whomsoever*, *whatsoever*, *whomever*, *whoever*, etc. They are used in the same manner as simple relative pronouns.

Compound Sentence. See *Sentence* (2).

Conjugation. The process of giving the different forms of a verb, indicating voice, mood, tense, person, and number. See *Mood*, *Number*, *Person*, *Tense*, *Voice*.

Conjunction. A word or group of words used to connect words or groups of words of similar construction.

(1) *Coördinating conjunctions* are used to connect words, phrases, or clauses of equal rank. Chief among the coördinating conjunctions are: *and*, *but*, *nor*, *or*, *either . . . or*, *neither . . . nor*, *both . . . and*, and *not only . . . but also*.

(2) *Subordinating conjunctions* are used to connect dependent clauses with the clauses on which they depend. Chief among

the subordinating conjunctions are: *that*, *because*, *as*, *although*, *however*, *if*, *lest*, *provided*, *since*, *still*, *than*, *though*, *unless*, *when*, *whereas*, *whereat*, *whereby*, *wherefore*, *wherein*, *whereof*, *whereupon*, *wherever*, *whether*, *while*, *yet*, *although . . . yet*, *as . . . as*, *as . . . so*, *if . . . then*, *so . . . as*, *though . . . yet*, *whereas . . . therefore*, and *whether . . . or*.

(3) The coördinating and subordinating conjunctions that are arranged in pairs under (1) or (2) are called *correlative conjunctions*.

Conjunctive Adverb. A word that may be used either as a conjunction or as an adverb:

Do you know *how* he did it? (Conjunction)
How are you? (Adverb)

Construction. The grammatical use of a word or sentence element. In the sentence "John is tall," the construction of *John* is that of the subject of *is;* the construction of *is* that of predicate of *John;* the construction of *tall* is that of predicate adjective.

Coördinate. Words or word-groups having the same construction within a sentence. In the sentence "James and John went hunting," *James* and *John* are coördinate.

Coördinating Conjunction. See *Conjunction* (1).

Copula. A verb used to connect the predicate complement with the subject:

He *is* well. Nelson *became* a great sailor.

The principal copulas are *be*, *seem*, *look*, and *appear*.

Correlative Conjunction. See *Conjunction* (3).

Declension. See *Inflection*.

Demonstrative Adjective. See *Pronoun* (1).

Demonstrative Pronoun. See *Pronoun* (1).

Dependent Clause. See *Clause* (2).

Ellipsis. The omission of a word or words necessary to make a sentence grammatically complete:

Will you go? *Yes.* (Instead of *Yes, I will go.*)

Essential Relative Clause. See *Clause* (3).

Expletive. *It* or *there* used to reverse the order of subject and verb:

It is a good thing to do. *There* were seven men in the room.

Finite Verb. One that can make an independent assertion about its subject. Finite verbs are in the indicative, subjunctive, and imperative moods, and must agree with their subjects in person and number:

I *was* there. (Indicative mood)
I thought you *might be*. (Subjunctive mood)
Go at once! (Imperative mood)

The infinitive is not a finite verb.

Gerund. A verb form ending in *ing* combining the functions of verb and noun:

Swimming being bad that day, we rode horseback. (Absolute construction)
Swimming two miles daily trained him for crossing the channel. (Subject)
The storm prevented his *swimming*. (Object of a verb)
His favorite sport is *swimming*. (Predicate noun)
They wondered at his *swimming* the Hellespont. (Object of preposition)
His favorite sport, *swimming*, is rather arduous. (Appositive)

Gerund Phrase. A phrase in which the gerund is the object of a preposition:

He takes delight *in walking* for hours at a stretch.

Indefinite Pronoun. See *Pronoun* (2).
Independent Clause. See *Clause* (1).
Indicative Mood. See *Mood* (1).
Indirect Object. See *Noun* (5d).
Imperative Mood. See *Mood* (3).

Infinitive. A form of the verb, often introduced by *to*, that may be used as a noun. In voice an infinitive may be active or passive; it may be in the present or perfect tense:

	Active Voice	*Passive Voice*
Present Tense:	to achieve	to be achieved
Perfect Tense:	to have achieved	to have been achieved

To achieve success quickly was his sole ambition. (Subject)

His ambition, *to achieve success quickly*, was constantly before him. (Appositive)

His aim was *to achieve success quickly*. (Predicate noun)

He desired *to achieve success quickly*. (Object)

To achieve success quickly being his aim, he worked hard. (Absolute construction)

It will be observed that the infinitive, as a form of the verb, may take an object and be modified by an adverb.

Infinitive Phrase. An infinitive with *to*, with or without modifiers or object:

He desired *to be good.*

He wanted *to win the prize.*

Inflection. Change in the form of a word to show distinctions in meaning.

Nouns are inflected to show case (boy–boy's), and number (boy–boys).

Pronouns are inflected to show case (he–his–him), gender (his–her), number (he–they), and person (I–you–he).

Adjectives and adverbs are inflected to indicate degree. Cf. *Comparison.*

Verbs are inflected to show number, tense, person, mood, and voice.

Intensive. The pronouns *myself*, *yourself*, *ourselves*, *themselves*, and similar pronouns, used in apposition:

I *myself* saw them. He sent the coach *himself.*

Interjection. An independent element placed in a sentence to express strong feeling or emotion:

"*Oh!* How it started to pour."

Interrogative Adjective. See *Pronoun* (3).

Interrogative Pronoun. See *Pronoun* (3).

Intransitive Verb. A verb that does not take an object:

They *went* down town.
She *sings* well.

Mood. The manner in which a statement is made by a verb:

(1) *Indicative Mood* makes the statement as a fact:

He *passed* the course.

(2) *Subjunctive Mood* bases the statement on a condition, concession, or wish:

If it *be* good, it will be better done quickly. (Condition)
Though he *slay* me, yet will I trust him. (Concession)
May Heaven *grant* you your desire. (Wish)

Note: In current usage the indicative mood has taken the place of the subjunctive in many cases; in actual practice, the use of the subjunctive in conditions contrary to fact—If I *were* you, I should not go—is almost the only form that remains.

(3) *Imperative Mood* expresses a command:

Go, I tell you!

(4) *Infinitive Mood* is that in which the verb is used as a noun. See *Infinitive.*

Nominative. See *Case* (1).

Non-essential (*non-restrictive*). *Relative Clause.* See *Clause* (3).

Noun. The name of a person, place, or thing:

Roosevelt, Chicago, pleasure, gold.

(1) A *proper* noun is the name of a definite person, place, or thing, and should always be capitalized:

Mr. Williams, Iron Mountain, Canal Street.

(2) A *common* noun is the name of a class of persons, places, or things, or of an idea:

men, river, book, truth.

(3) A noun is *singular* in number when it means one person, place, or thing.

(4) A noun is *plural* in number when it means more than one of its kind or class.

(5) The *possessive* of singular nouns and of plural nouns that do not end in s is formed by adding *'s;* the possessive of plural nouns ending in *s* is formed by adding the apostrophe only:

Boy's; men's; boys'.

(6) Nouns may be used in the following ways:

(a) *Subject of a verb:* The *man* strode across the room.
(b) *Predicate nominative* (*complement*): He became a *member* of the Olympic team.
(c) *Direct object:* He threw three straight *strikes.*
(d) *Indirect object:* We showed *him* the right road.
(e) *Nominative of direct address:* Were you there, *Williamson?*
(f) *Appositive:* His machine, a tri-motored *biplane*, was of the latest model.
(g) *Nominative of exclamation: Rain! Rain!* It seemed that it would never stop.
(h) *Adverbial objective:* She swam two *miles.*
(i) *Object of a preposition:* They moored it to a *mast.*
(j) *Cognate object:* She smiled a wistful *smile.*
(k) *Retained object:* The boy was given a *watch.*
(l) *Possessive: Joseph's* coat; a *dog's* life.

The retained object is given here because it appears in the work of good writers. Usually a sentence containing a retained object can be made better by putting the verb into the active voice, and making the retained object a direct object:

We gave a *watch* to the boy.

Number. The inflectional form of nouns, pronouns, and verbs which shows whether one or more than one person or thing is referred to:

child, children; he goes, they go.

Object. See *Noun* (6).

Parts of Speech. Words classed according to the kind of idea or relation they denote in the sentence. There are eight parts of speech: *noun*, *pronoun*, *verb*, *adjective*, *adverb*, *preposition*, *conjunction*, and *interjection*. For explanation, see under each head.

Participial Phrase. A participle and its modifiers:

Hurrying home, he found Harry there.

Participle. A form of the verb, ending in *ing*, *t*, *ed*, or *en*, used as an adjective:

Running across the street, he caught the car.
He is a *trained* man.

The participle may, as being a form of the verb—
(1) Take an object:

Tackling his man, he downed him in his tracks.

(2) Be modified by an adverb:

Moving quickly, he was soon ahead.

If participles are derived from transitive verbs, they may be either *active* or *passive* in *voice*.

Active: *halting*, *having halted*.
Passive: *being halted*, *halted*, *having been halted*.

Personal Pronouns. See *Pronoun* (4).

Phrase. A group of two or more words lacking a subject and predicate, but used as a single part of speech.

(1) An *adjective phrase* is one which modifies a noun or pronoun:

Gathering speed, the train soon disappeared.
He is one *of the town's leading men*.
Holmes, *in a red dressing gown*, met us at the stairs.

(2) An *adverbial phrase* is one which modifies a verb, an adjective, or an adverb:

The sun is very bright *at daybreak.* (Adjective)
Napoleon was sent *to Elba.* (Verb)
He worked well *for one so unaccustomed to work.* (Adverb)

(3) *A noun (substantive) phrase* is one used in place of a noun:

To win was his desire. (Phrase as subject)
His desire was *to win.* (Phrase as predicate noun)
He began *to work industriously.* (Phrase as object)
His ambition, *to make a touchdown,* was realized. (Phrase as appositive)

Predicate. The assertion that the verb makes about the subject:

The Browns *have moved to Denver.*
He *is trying to decide what move to make next.*
James and John both *were there.*
Whatever move he makes now *will be regarded as significant.*

Predicate Adjective. See *Adjective* (2).
Predicate Complement. See *Complement.*
Predicate Noun. See *Noun* (6b).

Preposition. A word or phrase placed before a substantive to show its relation to some other word in the sentence:

Come *with* me *to* the gate.

A word group is sometimes used as one preposition:

in spite of, by means of, as to.

Prepositional Phrase. A preposition and its object, modified or unmodified:

We came *by a very slow train.*

Principal Parts of the Verb. The infinitive, first person singular of the past tense, and the past participle:

Drink, drank, drunk.
Laugh, laughed, laughed.
Go, went, gone.

Pronoun. A word used in place of a noun.

(1) *Demonstrative pronouns* are *this*, *these*, used to point out things near at hand; and *that*, *those*, used to point out things farther away. *That* and *those* are also sometimes used to call attention to nouns used earlier in the same sentence. When followed by a noun which it modifies, any one of these four is called a demonstrative adjective. The following examples will show the difference in uses:

Demonstrative Pronouns	*Demonstrative Adjectives*
That is a becoming hat.	*That* hat is becoming to you.
This tastes good.	*This* apple tastes good.
These are mine.	*These* books are mine.
Those are the pictures I admire.	I admire *those* pictures.

(2) *Indefinite pronouns* constitute a large class that may be used without any definite antecedent. The indefinite pronouns are:

all	*everybody*	*neither*	*several*
any	*everyone*	*nobody*	*some*
anybody	*everything*	*none*	*somebody*
anyone	*few*	*nothing*	*someone*
anything	*many*	*one*	*something*
aught	*more*	*one another*	*somewhat*
both	*most*	*other*	*such*
each other	*much*	*same*	*what*
either	*naught*		

The indefinite pronoun *one* may be referred to as antecedent by a personal pronoun:

One should do *his* best to prove that *his* view is right.

(3) *Interrogative pronouns* (*who*, *which*, and *what*) are those used in asking questions. *Who* refers to persons; *which* to persons or things; *what* to things:

Who was there? *Which* do you mean? *What* did he do?

Which and *what*, when followed by nouns that they modify, are called *interrogative adjectives:*

Which hat did you take? *What* time is it?

Which should refer to persons or things previously identified:

Which of these books do you wish?
Which of these men is Johnson?

What should refer only to things about which information is desired:

What is this?

(4) *Personal pronouns* (*I*, *thou*, *you*, *he*, *she*, *it*, their plurals and their oblique cases) show by their forms whether they refer to the speaker, the person or thing spoken to, or the person or thing spoken of. These pronouns agree with their antecedents in *number*, *case*, and *gender:*

This was true of some—certainly of *her* and *me*.
He took the Smiths to be *us*.

(5) *Relative pronouns* (*who*, *which*, and *that*) are those used to connect the subordinate clauses in which they stand with antecedents in other clauses:

He is one of the men *who* made the first transatlantic flight.
This is the house *which* I like best.
The man *that* you saw is not the one I mean.

Restrictive Relative Clause. See *Clause* (3).

Sentence. A sentence is a group of words, usually containing a subject and predicate, that presents or advances thought. Sentences may be

(1) *Simple*, consisting of one independent clause:

This is a simple sentence.

(2) *Compound*, consisting of at least two independent clauses:

Three of the men passed, but the others failed.

(3) *Complex*, consisting of at least one independent (principal) and one dependent (subordinate) clause:

Three of the men who had been stationed at the bridge fell.

(4) *Compound-complex*, consisting of at least two independent (principal) clauses and one dependent (subordinate) clause:

Three of the men who charged across the ravine fell, but the rest pushed valiantly on.

Sentence Element. Any grammatical part of a sentence: subject, predicate, clause, phrase, etc.

Simple Sentence. See *Sentence* (1).

Subjunctive Mood. See *Mood* (2).

Subordinate Clause. See *Clause* (2).

Subordinating Conjunction. See *Conjunction* (2).

Substantive. A noun or pronoun, or any word group used as a noun:

John went down town.
He went down town.
To make people happy is his aim.

Substantive Clause. A clause used as a noun:

I saw *what you did.*

Substantive Phrase. A phrase used as a noun:

He liked *to play golf.*

Syntax. The grammatical arrangement of parts of a sentence according to established usage.

Tense. The name of the form a verb takes to indicate the time of an action or state of being:

Present: I *write.*
Past: I *wrote.*
Future: I *shall write.*
Present perfect: I *have written.*
Past perfect: I *had written.*
Future perfect: I *shall have written.*

Transitive verb. One which can take a direct object to complete its meaning:

That cobbler *makes* good shoes.
He *did* what you asked.

Verb. A part of speech which expresses action, being, or condition:

The horse *ran* away.
John *is* twenty years old.
The accident *might have been prevented*, *had* he *been* more careful.

Verbal Noun. See *Gerund.*

Vocative. A substantive used in direct address:

Come here, *John.*
Look here—*you!*

Voice. The form of the verb indicating whether the subject acts or is acted upon.

(1) *Active voice* represents the subject as acting:

The guide shot the deer.

(2) *Passive voice* represents the subject as being acted upon:

The deer was shot by the guide.

Transitive verbs alone present these distinctions of voice.

ASSIGNMENT

Using the following sentences for a review of grammar,
Identify the parts of speech.
Point out the simple, complex, compound, and compound-complex sentences.
Point out the noun, adjective, and adverb clauses.
Point out the phrases and explain their grammatical uses: prepositional, participle, gerund, and infinitive.

Identify the following constructions:

(a) Appositive
(b) Direct object
(c) Indirect object
(d) Cognate object
(e) Predicate noun
(f) Predicate adjective
(g) Adverbial objective

1. The wretched life of the poor people with all their toils and sorrows is depicted without delicacy or restraint.
2. Neither the students nor the faculty have paid their subscriptions to the mission fund.
3. The length of the senatorial term was one of the provisions most warmly attacked and defended in 1788.
4. They came to scoff, but they remained to pray.
5. Looking down the street I saw, to my consternation, the rapidly approaching automobile.
6. On the shelf in the west end of the reading room are found all the books needed for the assignment.
7. We succeeded in attracting his attention without disturbing the students.
8. She is an outstanding student, always alert, always prepared.
9. This should be pressed with an electric iron.
10. Having completed twenty hours in the department of education, I have fulfilled the state educational requirements.
11. To understand is not easy.
12. Following his lecture that sultry afternoon proved difficult even to those interested in the 18th century.
13. Nobody but him could have done that.
14. He returned to his work on Saturday.
15. He returned to see his mother.
16. Leaving for Chicago on Saturday, he arrived there the next day.
17. After leaving Chicago, he went to Cleveland.
18. There are several advantages in making an outline of a theme, an essay, or a speech.
19. The organ sounds harsh today.
20. The committee that was appointed made its report.

21. The station was entered by robbers although the doors had been carefully locked.
22. We were rowing on the river, which in its calm surface reflected the trees and bushes on the bank.
23. I thought that you would come earlier.
24. He left for Chicago on Saturday, taking his manuscript with him.
25. Leaving the house hurriedly, he forgot to take his manuscript.
26. Just as he turned the corner, he noticed the car directly in front of him.
27. The Warner Company, which recently bought Green's store, was formerly in business in Madison.
28. Run as fast as you can.
29. He came, he saw, he conquered.
30. The books were scattered about, and the papers were burned.
31. He had great concern for his clients.
32. He drove away in the automobile in which he came.
33. I hope that you still have the camp things which we used last year.
34. Being absent from class last week does not excuse you.
35. I have not read the book, but I have heard about it.
36. She is not coming to the meeting; she says, however, that she is interested in the cause.
37. He did not commit highway robbery, because he feared that he would be hanged.
38. He does not worry about what will happen in the future life; he is concerned only with the present.
39. I walked around the house, knocked, and pulled myself together.
40. The accusing Spirit, which flew up to Heaven's Chancery with the oath, blushed as he gave it in; and the Recording Angel, as he wrote it down, dropped a tear on the word, and blotted it out forever.
41. They follow an adventurer whom they fear, and obey a power which they hate; we serve a monarch whom we love—a God whom we adore.
42. Life is real, life is earnest,
    And the grave is not its goal.

43. A man is the façade of a temple wherein all wisdom and good abide.
44. The door being open, we entered the cathedral.
45. Your being ill was a disappointment to us all.
46. It is excellent to have a giant's strength, but it is tyrannous to use it like a giant.
47. His brother, by throwing him into the canal, had taught him to swim like a fish.
48. England expects every man to do his duty.
49. Seeing my father coming up the road, I ran joyfully out to meet him.
50. Speak as you think, be what you are, pay your debts of all kinds.

CHAPTER II

SENTENCE FAULTS

Key-list for Sentences. Some methods of correcting common errors in sentence structure are given below. If you know grammatical terms reasonably well, you should have little difficulty in finding out which rules apply to mistakes that occur in your writing. For convenience, a key-list, showing under which numbers to look for the rules, comes first.

KEY-LIST

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Predication.

1. See that every sentence has at least one independent, finite verb, expressed or unmistakably implied in the context (see p. 411). Criticize and correct the following:

She was asked to sing. Which she refused to do.

There are two roads to Westerham. One by Brasted and one over the Common.

To resume our discussion. I believe in government control.

The game having been won by this brilliant play. There was great excitement among the fans.

2. Do not omit the verb in clauses where it would have to be supplied in a different form or with a different meaning. Criticize and correct the following:

Letty went yesterday; I tomorrow.

She is sixteen; I nineteen.

I think so and always have.

Tense Agreement.

3. Do not mix past and present tenses except for particular effects in dialogue:

Not: First he *goes* down town, and then he *went* back to the farm.

But: First he *went* down town, and then he *went* back to the farm.

4. Avoid the historical present—that is, the present used to describe past events. Only skilled writers can use it successfully:

Not: He *says* to me.
But: He *said* to me.

Not: Then we *come* in.
But: Then we *came* in.

Voice.

5. Do not without good reason change from active to passive in the same sentence. Improve the following:

They assembled at Marty's, and an impromptu banquet was arranged there in his honor.

Agreement of Subject and Predicate.

6. If the verb used with a collective noun expresses collective action, make it singular; if individual action, plural:

The jury *was* polled. The jury *were* not agreed.

7. But do not in the same passage use both singular and plural verbs to agree with a collective noun. Introduce other nouns if necessary. Correct the following:

The Confidential Department are today keeping her under observation. A woman of this kind is especially dangerous, owing to her ability to pass in any class of society, and it is to be hoped that the Department has been able to curtail her opportunities for mischief.

The class has finished its work and have now gone to their homes.

8. After a collective noun in the singular followed by an *of*-phrase containing a plural or collective noun, use a singular verb when the group is regarded collectively; a plural verb when the individuals composing it are the real subject of thought. Justify the following, and give as many similar examples as you can:

A majority of the club members smoke.
The majority of the voters favors the change.

9. With a noun plural in form but singular in meaning, use the verb in the singular. Justify the following:

Mathematics is a science.
Five dollars is cheap for that book.
Three times nine is twenty-seven.
Fourteen and five makes nineteen.
Bread and milk tastes good.

10. Use a plural verb with a plural noun introduced by the expletive *there*. Justify the following:

There are more apples where these came from.

11. When the members of a compound subject refer to the same person or thing, use the verb in the singular:

This scholar and gentleman *is* a high-minded man.

12. When to a subject substantive in the singular number another is joined by means of *with*, *together with*, *as well as*, etc., use the verb in the singular. Correct the following:

The fact that building materials have increased 40 per cent together with a steady increase in the demand for labor also are regarded as reasons for the slump in home building.

13. When a plural noun stands between a singular subject and its predicate, be careful to keep the verb still singular:

The *price* of these *peaches is* fifty cents.
Each of these *books costs* a dollar.

14. In an essential relative clause attached to such a phrase as "one of the best," the antecedent of the relative pronoun is plural. Make the verb plural, or—in many cases, preferably—condense the clause to a participial phrase:

This is one of the best *books* that *have* ever been printed.
This is one of the best books ever printed.

Cite and discuss as many similar examples as possible.

15. Avoid bringing together a subject and a predicate noun which are not of the same number. When, however, you cannot avoid this situation, be sure that your verb agrees with the subject, not with the predicate noun. Criticize and correct the following:

The best of all the crops (cf. § 60 ff.) in the district are potatoes.
Liberty Bonds is a good investment.

16. If a compound subject consists of singular sub-

stantives connected by *or*, *nor*, *either* . . . *or*, *neither* . . . *nor*, the verb should be in the singular:

Neither he *nor* I *was* there.
Either the sergeant *or* the corporal *leads* a point.

Give ten examples of correct agreement of this kind.

17. In the case of pronouns, the verb must agree in person as well as in number with the subject to which it is nearest:

Either you or *I am* to blame.
Either you or *she is* to blame.

But it is better to reconstruct the sentence:

Either *you are* to blame, or *I am*.
Either *you are* to blame, or *she is*.

Pronouns.

Number.

18. Use singular pronouns to refer to collective nouns when the emphasis is on the group, plural pronouns when it is on the individuals that make up the group (cf. § 6, above); but keep throughout a passage the number used at first:

"Your people—it is a great mob!"
The people do not know their friends.

Write a paragraph describing a day on the jury. Use the nouns *jury* and *jurymen*, and keep the proper agreement for the pronouns.

It.

19. Avoid the promiscuous use of *it*, with and without an antecedent. Correct the following, using nouns as needed:

It was sad to hear his account of *it;* he knew I would not talk of *it*, but he insisted upon *it* that *it* was necessary to tell all about *it*.

20. Distinguish between *its*=possessive, without an apostrophe, and *it's*=*it is:*

It's a long way up the hill; but the view from *its* top is splendid.

Pronouns, Indefinite.

21. *Each, either, everybody, neither, anyone, everyone,* are grammatically singular:

Each of them *knows* what he *is* doing.

22. Likewise singular is the indefinite noun *a person:*

A person should know *his* own mind.

23. *None* is either singular or plural:

None (not one) of his friends *was* present.
None (no friends) *are* better than my friends.

24. The use of a possessive adjective with an indefinite pronoun or adjective in the singular involves a special difficulty as: *Everybody* likes *their* own way. *Their* is obviously wrong; *his* alone or *her* alone does not provide for both sexes; *his or her* is awkward. This difficulty you may deal with in several ways:

(1) By making the indefinite pronoun or adjective plural, and using *their:*

All people like *their* own way.

(2) By making *his* stand for both sexes:

Everybody likes *his* own way.

(3) By avoiding the construction:

It is always pleasant to have *one's* own way.

Write ten sentences, involving the use of the possessive adjective with each of the pronouns listed in § 21, above. See how ingeniously you can avoid the awkward construction.

Pronouns, Case.

25. The case of a pronoun depends entirely upon its syntax; it may or may not be in the same construction as its antecedent:

I saw a man *who* knows you.
I saw a man *whom* you know.

26. After a finite form of the copula or a copulative verb, a pronoun used as predicate complement should be in the nominative case:

It is *I—we—he—she—they.*
It seemed to be *they.*

27. After an infinitive with a subject, a pronoun used as predicate complement should be in the objective case:

He took *her* to be *me.*
You believed *us* to be *them?*

28. When two pronouns, or a noun and a pronoun, are used as the object of a verb or of a preposition, see that the pronouns are in the objective case:

This is between *you* and *me.*
He told *him* and *her.*
It is hard for mother and *me.*
Will you come with Henry and *me?*
He was helped by George and *me.*

29. Put a pronoun used as an appositive in the same case as the substantive with which it is in apposition:

This was true of some—certainly of *her* and *me.*

30. The commonest expression in which this principle is disregarded is the colloquial "Let's you and I go!" This has become so much the standard form that some persons will perhaps defend it as an idiom. The construction, however, is:

Let us—you and me—go. *You* and *me* are in apposition with *us*, the object of *let.*

Pronouns in Clauses.

31. In an indirect question, distinguish between the interrogative as subject and as object of the dependent verb:

He asked *who* was going.
He asked *whom* I meant.

32. After a verb of saying or thinking, inserted parenthetically though without parentheses, distinguish between the relative as subject and as object of the dependent verb:

Clara, *who* I thought *was* in Europe, came home yesterday.
The man *whom* I thought *I had conquered* had conquered me.
Who did they say *met them?*
Whom did they say *they had met?*

If you read these sentences, omitting the verbs of saying and thinking, you will see that they are correct.

33. The case of the indefinite relative is determined by its use in the relative clause:

Appoint *whoever* (subject) will be best for the place.
Appoint *whomsoever* (object) you please.

34. In an elliptical clause completing a comparison, see that the pronoun is in the case demanded by the syntax:

She is taller than I (*I* is the subject of *am* understood).
I like him better than *her* (*her* is the object of *like* understood).
Is he as happy as *she* (is)?

35. *Than whom*, however, is an exception established by usage as permissible:

This is Sarah, *than whom* there is no better cook.

36. In a relative clause in which the pronoun is the object of a preposition, be careful not to omit the preposition:

He left by the way *by which* he came.

37. When a compound preposition, such as *as to*, *in regard to*, *with respect to*, governs an interrogative clause as a whole, do not forget that the pronoun is still subject of the clause. Keep it in the nominative case:

Not: There was a quarrel *as to whom* came out ahead;
But: There was a quarrel *as to who* came out ahead.

Omission of Relative.

38. Do not omit the relative pronoun introducing a clause after the expletive *there:*

There were ten men *who* shouted.

And who, And which.

39. Do not use *and* before *who* or *which* when no relative has preceded:

Not: He is a good actor *and who* has been very successful;
But: He is a good actor *who* has been very successful.

Shifting Pronouns.

40. Do not shift from *who* or *which* to *that* in parallel clauses:

Not: A man *whom* you can trust and *that* everybody likes;
But: A man *whom* you can trust and *whom* everybody likes.

That and Which.

41. Use *that* in essential relative clauses:

Here are three pens that I have never used.

But when another *that* stands too near, use *which* or *who:*

That is a place *which* has not been tried.

Use of the Intensive.

42. Do not use an intensive pronoun where no emphasis is needed:

Not: John and *myself* went down town;
But: John and *I* went down town.

Possessive Case.

43. The possessive case should be restricted to indicate active ownership by persons, or their agency in some action:

John's hat; *Cæsar's* activity; *his* whistling.

44. To show the object of an action, use an *of*-phrase, not a possessive:

Not: Cæsar's murder was a crime;
But: The murder of Cæsar was a crime.

45. With the name of a thing, instead of the possessive form, use an *of*-phrase:

Not: It lay in *the river's bed;*
But: It lay in the bed *of the river.*

46. Exceptions to this rule are a few familiar time-phrases:

a day's journey, *an hour's delay*, *a month's holiday*, *a year's work*, etc.

Adjective and Adverb.

47. If the action of the verb is modified, an adverb must be used; but if the verb merely links a modifier with a substantive to express a quality or the result of an action, an adjective must be used. Distinguish between adverbs and adjectives in the following:

He feels [that he is] good.
He feels [how?] well.
A new broom sweeps [so that the place is] clean.
Dig the well [so that it is] deep.
Dig [how?] carefully.

Find other examples in which adjective and adverb must be carefully distinguished.

48. The words *ill* and *well*, as applied to health, are adjectives. Thus: "I feel well" refers to health, "I feel good," to morals; but in each case the predicate complement is an adjective. "I feel *bad*," as applied to health,

is correct, but on account of its associations is avoided even by those who use the incorrect, "I feel good."

"I feel *badly*," is colloquial. It seems, however, to imply something less than "I feel ill." Perhaps it belongs with *leisurely*, *orderly*, *cleanly*, and a few other adjectives that have their ending in *ly*.

Placing of Adverbs.

49. Such words as *almost*, *always*, *ever*, *hardly*, *just*, *merely*, *nearly*, *never*, *only*, *quite*, and *scarcely* should always be placed next to and, if possible, before the word or word group that they modify. Note the difference in meaning in these sentences:

Only he could do this. He could do this *only*.

Practice the formation of many short sentences in which these adverbs are placed in their proper position.

Negation.

50. Do not use more than one negative adverb to modify the same word:

Not: I could*n't never* tell;
But: I *could never* tell;
Or: I *couldn't ever* tell.

51. Two negatives may be used together to make an affirmative by denying the contrary:

There was *no* one who did *not* protest = Everyone protested.

52. Do not use *not* with the adverbs *hardly*, *scarcely*, and *only*:

Not: I *can't scarcely* see;
But: I *can scarcely* see.

Not: I have*n't* any spare time *only* on Sunday;
But: I have *no* spare time *except* on Sunday.

Participles.

53. A participle must be regarded as an adjective and must modify a substantive expressed in the same sentence:

Not: Opening the door, the weather was found to be very cold;
But: Opening the door, we (or whoever opened the door) found that the weather was very cold.

54. Apparent violations of this usage occur with certain words in *ing* which form phrases used as prepositions:

According to all I hear, he was guilty.
Owing to lack of money, he abandoned the suit.

Because *due* is often a synonym of *owing*, careless writers and speakers use *due to* instead of *owing to;* but this usage is not yet recognized as correct:

Not: Due to John's carelessness, the papers were lost;
But: Owing to John's carelessness, the papers were lost.

Gerund Phrase.

55. An introductory gerund phrase must refer to the subject of the clause of which the phrase itself is a modifier:

Not: In striking a match, the panther escaped (because here the panther is represented as striking the match);
But: In striking a match, I let the panther escape.

Elliptical Subordinate Clause.

56. An introductory elliptical clause must refer to the subject of the following verb:

Not: While *laughing* at this, the *fish* got away;
But: While *laughing* at this, *we* lost our fish.

Elliptical clauses should be made complete whenever there is the slightest danger of misconstruction or ambiguity:

While *we were laughing* at this, the *fish* got away.

Sign of the Infinitive.

57. Repeat the sign of the infinitive before each

member of a series of infinitive phrases whenever they are separated by intervening words:

The problem is *to* release these men from the service, *to* return them to their homes, and *to* restore them to their places in the social order.

Split Infinitive.

58. In order to secure clearness or emphasis or rhythm, good writers have often violated the rule forbidding the placing of any word between *to* and its infinitive:

"It was in the nature of a stroke to *partly* take away the use of a man's limbs."—George Eliot.

"Without permitting himself to *actually* mention the name." —Matthew Arnold.

"Send five souls more to *just* precede his own."—Robert Browning.

But careful writers of all periods have usually observed the rule that *to* shall stand immediately before the infinitive it introduces.

Tense of Infinitive.

59. The infinitive used to complete the meaning of a verb should be in the present tense, unless it represents action or state as completed prior to the action or state expressed by the verb on which it depends:

Not: I *should have been glad to have seen* you at that time;
But: I *should have been glad* (before now) *to see* you (at that time);
Or: I *should have been glad to have seen* you before I left.

Comparison.

60. Comparisons must be carried out completely and exactly; cf. §62, 67, below.

61. Repeat the verb after *than* whenever there is the slightest ambiguity as to the construction of the following substantive:

Not: Grace likes me better *than you;*
But: Grace likes me better than *she does* you;
Or: Grace likes me better than you *do.*

62. Prefer awkwardness to inexactness of comparison:

Not: The silk in my dress is *stronger* than my *mother's;*
But: The silk in my dress is *stronger* than *that* (silk) in my mother's (dress).

63. When *than* and *as* are used in a double comparison, complete one comparison before you begin the other.

Not: He is *as* tall, if not taller, *than* his brother;
But: He is *as* tall *as* his brother, if not taller.

Not: This boat is *longer* and *as* wide *as* that;
But: This boat is *longer than* that, and *as* wide.

64. Ideas that are compared should be expressed in similar forms:

Not: He preferred *tramping* to *ride* in a stuffy car;
But: He preferred *tramping* to *riding* in a stuffy car.

65. In an *of*-phrase limiting a superlative, the object of the preposition must be of the same class as the substantive compared:

Not: The Russians are the *best* fighters *of all countries* (neither *Russians* nor *fighters* belong to the class *countries);*
But: Of all nationalities, the *Russians* are the best *fighters.*

66. When a superlative is used in the expression "One of the . . . if not the," place the noun modified immediately after the first occurrence of the adjective:

Not: One of the *best*, if not the *best*, *apples* is the russet;
But: One of the *best apples*, if not the *best*, is the russet.

67. In comparing a member of a class with other members of the same class, use *other*, or an equivalent word; but do not use it when the comparison does not include members of the class:

Not: Lincoln was greater than *any* president (Lincoln belongs to the class *presidents*);
But: Lincoln was greater than *any other* president.

Not: Lincoln was greater than *any other* general of the War (Lincoln does not belong to the class *generals*);
But: Lincoln was greater than *any* general of the War.

Not: The dwarf was *stronger than any other* man of twice his size (because *other* includes the dwarf in the class of *men of twice his own size*);
But: The dwarf was stronger than *any* man of twice his size (because the class is *men of twice the dwarf's size*).

68. Do not use *other*, or an equivalent word, with the superlative degree unless some other members of the class have been excluded:

Not: Ivanhoe is the *best of all* Scott's *other* novels (unless some of the novels have been excluded from the comparison);
But: Ivanhoe is the *best of all* Scott's novels.

Not: Socrates was the *greatest* of all *other* teachers (because *other* excludes Socrates);
But: Socrates was the *greatest of all* teachers.

That.

69. Do not use *that* for *so*, or alone, to express degree:

Not: I was *that* tired I couldn't walk a step further;
But: I was *so* tired that I couldn't walk a step further.

Not: I was *that* tired;
But: I was *very* tired.

Better.

70. In comparing only two persons or things, use the comparative degree:

Not: Of these two books, *Kenilworth* is the *best;*
But: Of these two books, *Kenilworth* is the *better.*

Any.

71. Do not use *any* with the superlative degree; use *all:*

Not: Oranges are the *best* fruit of *any;*
But: Oranges are the *best* fruit of *all.*

So, Such.

72. Do not use *so* or *such* absolutely:

Not: The lake is *so* pretty!
But: The lake is *very* pretty!

Repetition in Series.

73. The article, the demonstrative, or the possessive adjective should be repeated before each member of a series of adjectives or nouns when each member refers to a different person or thing. It should be used only before the first member when all refer to the same person or thing:

I have *a* pink and *a* white tulip (two).
I have *a* pink and white tulip (one).
His cousin and *his* classmate (two persons).
His cousin and classmate (one person).

74. But such words are sometimes repeated for emphasis when the same person or thing is meant:

He is *a* gentleman and *a* scholar.
This son and *this* brother deserted his mother and sister.

Coördination.

75. Do not coördinate different parts of the verb:

Not: I began to *laugh* (infin.) and *crying* (gerund) at once;
But: I began to *laugh* (infin.) and *cry* (infin.) at once;
Or: I began *laughing* (gerund) and *crying* (gerund) at once.

76. Do not coördinate different classes of pronouns referring to the same antecedent:

Not: On the branch was a bird *which* I had seen before *but* could not identify *it;*

But: On the branch was a bird which I *had* seen before *but could* not identify. (Here *but* connects the verbs.)

Or: On the branch was a bird *which* I had seen before *but which* I could not identify. (Here *but* connects the relative

clauses and throws more emphasis on each clause than when it connects the verbs.)

77. Do not coördinate a clause and a phrase:

Not: A man *of wealth* (phrase) and *who has brains* (subordinate clause) can do much good;
But: A man *of wealth and brains* can do much good.
Or: A man *of wealth who has brains* can do much good.

78. Do not coördinate a substantive and a clause:

Not: *That he had money* and his *experience* were both facts in his favor;
But: His *money* and his *experience* were both in his favor.

79. Do not coördinate an abstract and a verbal noun:

Not: Your *sympathy* and your *seeing* how the case stands are a help;
But: Your *sympathy* and your *grasp* of the situation are a help.

Correlative Conjunctions.

80. Place correlatives immediately before the words that they connect:

Not: He would *neither* tell mother *nor* John;
But: He would tell *neither* mother *nor* John.

Not: They *not only* laugh at his jokes, *but also* at his expression;
But: They laugh, *not only* at his jokes, *but also* at his expression.

Conjunctions.

81. Do not connect a relative clause with its principal clause by *and* or *but:*

Not: He quickly learned Spanish, *but* which he as quickly forgot;
But: He quickly learned Spanish, which he as quickly forgot.
Or: He quickly learned Spanish, but he as quickly forgot it.

82. Do not connect by *and* or *but* a modifier that follows a noun with one that precedes it:

Not: He had many an amusing story *and* referring to the Senator;
But: He had many an amusing story referring to the Senator.

83. Do not connect a series of principal clauses by *and* or *but* or *for;* subordinate the less important:

He went to New York *and* remained there ten years, *for* he was tired of living in a small town, *but* he had not been long in Centerville.

This childish type of sentence in which one idea is tagged on to another, without regard to their relationship or importance, must be guarded against with special care.

84. Do not make a series of which the last two members are connected by *and*, if these members are different parts of speech:

Not: He is *red-haired* (adj.), *of ruddy complexion* (adj. phrase), and *walks* (verb) with a limp;
But: He is *red-haired* (adj.), *ruddy* (adj.) of complexion, and *lame* (adj.);
Or: He is red-haired and ruddy of complexion, and he walks with a limp.

85. Do not repeat the conjunction *that* when it is separated by modifiers from the subject and predicate that it introduces:

It is very hard *that* after all the time I have spent in preparation and all the energy I have given to finding ways and means, (*that*) the project should be abandoned.

86. When you write *and that* in a sentence, look back to see whether you have an earlier *that*. If not, insert one.

Not: He knew they were late *and that* they would not be able to get tickets;
But: He knew *that* they were late *and that* they would not be able to get tickets.

87. Do not use the adverb *so* as a coördinating conjunction; either add the conjunction *and* or *but*, or—better—reconstruct:

Not: He had nothing to do, *so* he came early;
But: *As* he had nothing to do, he came early.

Prepositions.

88. Repeat the preposition and article before each member of a series of substantives except when the substantives form a single idea:

The laws *of the* English and *of the* French differ widely (two sets of laws).
It is as fixed as the laws *of the* Medes and Persians (one set).

89. When different prepositions are required before the same substantive, the first preposition must not be omitted or left dangling:

Not: He has no longer any *faith* or *love* for his son;
Or: He has no longer any *faith in* or *love for* his son;
But: He has no longer any *faith in* his son, or *love for* him.

90. The old rule that a preposition should not end a sentence is no longer regarded:

What did he ask *for?*

Clauses.

91. A subordinate substantive clause used as subject or predicate complement should be introduced by a conjunction:

Not: *I hurt my foot* is the reason why I am late;
But: *That I hurt my foot* is the reason why I am late;
Or: The reason why I am late is *that I hurt my foot.*
Or better: I am late *because I hurt my foot.*

92. Do not use a clause introduced by *when* or *where* as predicate complement:

Not: The best part of the book *is where* the duel is fought;
But: The best part of the book *is the account* of the duel.

Not: A commune *is when* property is held in common;
But: A commune is an organization holding property in common.

93. Do not leave a clause unfinished and continue the sentence with another:

Not: The belief that I should succeed, in fact, I had no thought of failure;

But: I believed that I should succeed; in fact, I had no thought of failure.

Shall and Will.

94. *Shall* and *will* are generally used correctly, except as follows:

(a) Careless speakers use *will you* for *shall you.* When the question merely asks for information about the future, the proper form is *shall you:*

Shall you go tomorrow or must you wait?
Shall you see your brother this week? *Should you* be surprised to see me?

(b) Careless speakers use *I will, we will,* for *I shall, we shall.* When a promise, a wish, or a resolution is to be expressed, *I will, we will* are correct, but when a mere statement of fact or expectation in regard to the future is intended, *shall* should be used with *I* and *we:*

I shall hear from James soon; *we shall* have trouble with him.
I should like to stay; but *I should* be late if I did.

(c) A few careless speakers use *will I, will we* for *shall I, shall we:*

Shall we see you at the station?
Shall I help you with your job?

95. *Will* (*would*) *I? will* (*would*) *we?* are used only when *will* or *would* is quoted from another question:

"*Will* I?" I *will.*

96. *Should* may imply general obligation:

You *should* [=ought to] wear rubbers.

97. *Would* often expresses habitual action:

He *would* touch every fence post as he passed it.
She *would* sit by the window all day.

98. In indirect quotation, use *should* and *would* according to the rules for *shall* and *will*.

Principal Parts of Troublesome Verbs.

99.

begin	*began*	*begun*
blow	*blew*	*blown*
break	*broke*	*broken*
burst	*burst*	*burst*
come	*came*	*come*
dive	*dived*	*dived*
drink	*drank*	*drunk*
drown	*drowned*	*drowned*
eat	*ate*	*eaten*
flow	*flowed*	*flowed*
fly	*flew*	*flown*
forget	*forgot*	*forgotten*
freeze	*froze*	*frozen*
get	*got*	*got*
grow	*grew*	*grown*
hang	*hung* *hanged*	*hung* *hanged* (executed)
lay	*laid*	*laid*
lead	*led*	*led*
lie	*lay*	*lain*
prove	*proved*	*proved*
ring	*rang*	*rung*
rise	*rose*	*risen*
run	*ran*	*run*
see	*saw*	*seen*
set	*set*	*set*
show	*showed*	*shown*
sing	*sang*	*sung*
sink	*sank*	*sunk*
sit	*sat*	*sat*
speak	*spoke*	*spoken*
strike	*struck*	*struck*
swim	*swam*	*swum*

ASSIGNMENT

Here is a list of sentences containing errors. Many of these may be corrected by observing the rules given above; others will make necessary reference to the chapters on Sentences, or on the Study of Words.

I. Agreement. In the following sentences determine which of the two verb forms given in each case is correct:

1. The carpenter, as well as the plumbers and the masons, (have, has) asked for higher wages.
2. The cause of his failures (were, was) bad habits.
3. Neither Louise nor her sister (is, are) present.
4. Neither the agents of the company nor the president (were, was) responsible for the error.
5. It was she, and not her sisters, who (were, was) able to wear the slipper.
6. The mob (was, were) too much excited to listen to him.
7. The mob (was, were) not at all agreed upon a plan of action.
8. Physics (is, are) not an easy subject.
9. Athletics (is, are) sure to make large demands upon your time.
10. Twelve and nine (make, makes) twenty-one.
11. Three-fourths of the pie (is, are) gone.
12. One-half of the students (have, has) already registered.
13. He is one of the best students who (have, has) ever been graduated from college.
14. In this book (are, is) found the only true principles of life.
15. The wretched life of the poor people with all their toils and sorrows (is, are) depicted without delicacy or restraint.
16. His choice of words (is, are) excellent.
17. Any woman who refuses to attend the weekly meetings and the monthly banquets (are, is) not entitled to our votes.
18. None of the players (have, has) missed practice this week.
19. He told me that nothing but hard work, close application, and regular habits (were, was) necessary for success.
20. Economics, as well as physics, more than (pay, pays) for time devoted to (it, them).

21. Neither the members of the team nor the coach (is, are) willing to postpone the game.
22. One of the most serious problems that (confronts, confront) the people of America today is the social problem.
23. One of the great advantages of living at home (are, is) the meals.
24. Either Tom or Roy (were, was) asked to take tickets at the gate.
25. On the shelf in the west end of the reading room (is, are) found all the books needed for the assignment.
26. The low standard of honor and ideals (are, is) the cause of many failures.
27. He (don't, doesn't) feel well.
28. It (don't, doesn't) make any difference.
29. There (were, was) a settee and two chairs on the porch.
30. Nobody but the members of the class (were, was) allowed the privilege.
31. The jury (give, gives) (its, their) verdict today.
32. See the jury (is, are) yawning.
33. (Is, are) neither of you right?
34. The officer, as well as the privates, (work, works) hard.
35. Neither time nor tide (wait, waits) for any man.
36. Time and tide (waits, wait) for no man.
37. Each plate and glass (was, were) in (its, their) place.
38. I have examined the list and find none of the boys (stand, stands) well.
39. If any of you (is, are) at liberty I will let him help me.
40. *Lorna Doone* is one of the most interesting books that (appear, appears) in the reading list.
41. The memoranda (was, were) correct.
42. There (was, were) the data before him.
43. The captain, with all his men, (was, were) lost.
44. Each week and each day (is, are) filled to the brim with demands.
45. Neither he nor anyone else (has, have) the right to go into that room.
46. Each of these toys (belong, belongs) to you all.
47. "In Memoriam" was one of the poems that (was, were) hard to read.
48. There (is, are) both pen and ink on the table.

II. Use the correct form of *shall* or *will* in each of the following sentences:

1. I ..... be glad to hear from you very soon.
2. We ..... expect to hear when he will be home.
3. I ..... go regardless of what happens.
4. They ..... not be allowed to escape; I ..... die rather than let them go.
5. ..... I do this work for you today?
6. Do you think that you ..... return before noon?
7. ..... you write to me during the summer?
8. I suppose I ..... have to find somebody else.
9. We ..... be pleased to send you a copy of the report if we had any left.
10. I promise that you ..... have the position.
11. My father tells me that he ..... be obliged to reduce my allowance.
12. What ..... he do if he loses his reputation?
13. ..... you be glad to have summer come?
14. When ..... we arrive at Omaha and ..... anybody meet us there?
15. Ralph says that he ..... be glad when school begins.
16. My father tells me that I ..... probably grow much taller during the next year.
17. I am determined that he ..... not have the dog.

III. Select consistent tenses and the proper voice for the following sentences:

1. I thought that you would have come earlier.
2. I should have liked to have been present at your party.
3. While I was on my way home, I lost overboard several valuable books that I bought in London.
4. The rogue is reviewing what he is and has done.
5. Norman is a boy who always has and always will make friends easily.

IV. Decide which pronoun is in the correct case in each of the following sentences:

1. The boy (who, whom) he thought won the race was my brother.
2. (Who, whom) did you say won the prize?

3. Choose (whoever, whomever) will fill the position most acceptably.
4. The report regarding (who, whom) should be held responsible for the wreck was called for.
5. The judge thought the culprit to be (he, him).
6. I had no doubt of its being (she, her).
7. The peddler (who, whom) I thought looked suspicious, left the house hurriedly.
8. The man (who, whom) was regarded with suspicion, left the house hurriedly.
9. He can run faster than (I, me).
10. I like candy better than (she, her).
11. There is no doubt of (his, him) being able to come.
12. I came back immediately in order to prevent (anybody, anybody's) telling you but (me, I).
13. The boys got into the building without (me, my) being aware of it.
14. It is (I, me) who is responsible for the delay.
15. They gave John and (myself, me, I) an invitation to the party.
16. I do not know (who, whom) I mean to choose.
17. I know a girl (who, whom) I am very sure will be a good secretary.
18. Not one of the family except (he and I, him and me) were there.
19. Should you ever think it to be (him, he)?
20. Who was that person standing near you and (I, me)?
21. Three girls and (I, myself) went walking.
22. Can you tell now (who, whom) they think will be able to do the work?
23. I fear the rain will prevent (him, his) coming to the fair.
24. He has depended on (my, me) being there.
25. (Who, whom) do you suppose it could be?

V. Indicate the correct form of the pronoun in each of the following sentences:

1. If there is a man in the audience who has any information on the subject, I wish that (they, he) would give it to me.
2. Both John and James missed (his, their) train.

3. If anyone has a reason for not coming (he, they) should keep it to (himself, themselves).
4. Every member of the team must play the game of (his, their) life.
5. Every student must do what (he, they) (know, knows) to be right.
6. Either William or James must have left (their, his) books here.
7. I never knew a person who was so careful of (their, her) language as she is.
8. Every person who rides on the trains nowadays is risking (his, her) life.
9. No one can recall (his, their) spoken word.
10. Each of the boys (have, has, their, his) faults.

VI. In the following sentences, where choice between two words is given, indicate the correct word in each sentence. In each of the other sentences tell whether the modifier is an adjective or an adverb, and whether it is used correctly.

1. The nurse reports that he is (some, somewhat) better today.
2. The team is (sure, surely) playing well today.
3. The game will be played in a near-by field.
4. I did not sleep good last night; hence I feel badly today.
5. I feel (bad, badly) because of my mistake.
6. The organ sounds (harsh, harshly) today.
7. He stands (firm, firmly) by the vote of the faculty.
8. He stands (firm, firmly) in his decision.
9. He will likely return before noon.
10. It was a likely plan that he suggested.
11. The above passages will repay very careful study.
12. His work is (most, almost) done.
13. This looks quite (different, differently) from what I expected.
14. Her mother was (real, really) angry with her.
15. He looks as if he felt (proud, proudly).
16. The box is (that, so) long and (that, so) wide.

VII. Use the correct forms of the verbs in the following sentences:

(1) *lie, lay*

1. The child.....quiet an hour yesterday.

2. I have ..... the book on the table.
3. I had ..... there an hour when you came.
4. ..... your books on the table.
5. I am going to ..... down.
6. Those knives ..... on the table yesterday.
7. Ireland ..... west of England.
8. He will let the question ..... over for the present.
9. We will ..... out the garden carefully.
10. I came into the room to ..... down, but found the new gowns ..... all over the couch, so that I finally ..... down upon the floor.
11. If you ..... the whip where it has always ....., you will be likely to find it ..... there now.
12. Don't you think you had better ..... quiet awhile?

(2) *sit, set*

1. When you have ..... the table, ... at this end and serve.
2. They have ..... in one place all the evening.
3. We had ..... there an hour when we saw you.
4. ..... the hen on the nest and if she won't ..... there, I will come to your assistance.
5. We have ..... our umbrellas in the corner.
6. We had not ..... there ten minutes when you came.

(3) *Miscellaneous*

1. Did you say that water pipes have .....? (form of burst)
2. He has ..... deep of the pleasures of life. (drink)
3. Whom have they ..... for chairman? (choose)
4. .....him alone. (let, leave)
5. I will ..... you do my work. (let, leave)
6. Will your mother ..... you go? (let, leave)
7. ..... the dog and let him go; never mind if you do ..... him. (lose, loose)
8. Have you ..... the pictures? (hang)
9. She ..... up from her place to speak. (rise, raise)
10. I ..... to ..... the window shade. (rise, raise)
11. Have you ..... the problem? (prove)
12. Have you ..... her the results? (show)

CHAPTER III

PUNCTUATION, CAPITALS, AND ITALICS

When an eccentric New England trader published a book of reminiscences about one hundred and fifty years ago, he placed all the punctuation marks together in several pages at the end of the volume, to be used at the reader's discretion. This new eccentricity made an already dull book doubly hard to read, and it is doubtful whether since the author's death anyone but a hardened antiquarian has waded through his book.

Punctuation marks came into existence because there was a need for them. They are mechanical devices the purpose of which is to make it easier for the reader to understand what the writer has to say. Only as it contributes to this end can any possible system of punctuation justify itself.

That punctuation does expedite the reader's task, is shown by these examples:

1. This sentence is said to be an inscription on an ancient sword:

FOR AMABRIC AMALS SON SMID TROLLS SON MADE ME

By dint of much experimentation, the meaning may finally be deduced from this jumble of words. But how much simpler is this:

For Amabric, Amal's son, Smid, Troll's son, made me.

2. The following example is often used as a test of ingenuity:

That that is is that that is not is not.

Punctuation makes the hidden meaning fairly clear:

That that is, is: that that is not, is not.

3. In longer sentences, punctuation is, of course, even more necessary. Try to read the following sentence from *Great Expectations* from which the punctuation marks have been removed:

Then in a distant Missionary way he asked them certain questions as why little Joe had that hole in his frill who said Pa Flopson was going to mend it when she had time and how little Fanny came by that whitlow who said Pa Millers was going to poultice it when she didn't forget.

This is what Dickens wrote:

Then, in a distant Missionary way he asked them certain questions—as why little Joe had that hole in his frill: who said, Pa, Flopson was going to mend it when she had time—and how little Fanny came by that whitlow: who said, Pa, Millers was going to poultice it when she didn't forget.

While this can hardly be regarded as a model sentence, it is, with the author's punctuation, perfectly clear.

These examples show the obvious necessity for punctuation. It is important, however, that punctuation should be both correct and systematic; otherwise the reader may be more than ever in the dark.

There are two kinds of punctuation: *conventional* and *rhetorical.*

Conventional Punctuation. Conventional punctuation has the following uses:

1. To mark the end of a sentence (period, exclamation mark, question mark)

2. To separate independent elements from the main thought or thoughts in the sentence (comma, semicolon)

3. To separate parenthetical or explanatory elements from the other words in the sentence (parenthesis, dash, comma)

4. To separate quotations from matter not quoted (quotation marks, colon, semicolon, comma)

5. To show parallelism of construction (comma, semicolon)

6. To indicate the interrogatory and exclamatory attitudes of mind (question mark, exclamation mark)

7. To set off summaries, lists, conclusions, from the matter leading up to them (colon)

8. To mark abbreviations and contractions (period, apostrophe)

9. To mark insertions into a text written by another (brackets)

Universal agreement in regard to the use of conventional punctuation does not exist; but if you will follow the rules given in this chapter, the punctuation of your sentences will be adequate and satisfactory, so far as conventional punctuation is concerned.

Rhetorical Punctuation. The correct use of rhetorical punctuation depends upon an understanding of sentence structure and of the various ways in which clearness and the proper emphasis of parts are secured. It concerns mainly the use of the comma to show the distribution of pauses within the sentence.

Rhetorical punctuation is used especially by those who write with a view to the stage or the platform, by those who expect their words to be read or spoken aloud. Under these conditions a pause may well be required for purposes of emphasis in a place where mere considerations of grammar would not require a punctuation mark.

With this in mind, consider the three following sentences:

1. You are a liar.
2. You're a LIAR!!!
3. *You—are—a—liar.*

In the first sentence, the author guides his reader not at

all. You may utter his words in any way you choose. But in the second and third sentences you are given specific directions. You cannot read the second sentence otherwise than rapidly, angrily, your tone-volume increasing as you proceed, until the utterance culminates in "LIAR!!!" In the third sentence the speaker is not so much angry as deliberately malicious. Speaking slowly, cuttingly, he lingers over each word as if reluctant to let it go.

That rhetorical punctuation was used largely in the First Folio of Shakespeare, the first collected edition of Shakespeare's plays, published in 1623, is the opinion of some authorities. The punctuation does seem lawless when judged by modern grammatical standards, and the theory that the plays were rhetorically punctuated appears quite reasonable when, for instance, such lines as the following from Juliet's potion speech are considered:

> Farewell:
> God knowes when we shall meete againe.
> I haue a faint cold feare thrills through my veines,
> That almost freezes vp the heate of fire:
> Ile call them backe againe to comfort me.

Here is punctuation which, very patently, must be explained rhetorically. Note especially the long pauses marked by the two colons, also the way in which—through the omission of commas—"faint cold feare" is run together, an excellent simulation of hasty, excited speech. If you read the lines aloud, you will see how helpful this punctuation is in bringing out the meaning of the lines.

Whatever may be true of Shakespeare, we note that many authors do not always in punctuating adhere strictly to any definite single set of rules. There are, of course, individual idiosyncrasies. Bernard Shaw, for example, refuses to use the apostrophe in such words as "don't"; Henry James omits commas in a series of adjectives pre-

ceding a noun; George Moore, in some of his later work, omits quotation marks.

More important than this matter of individual idiosyncrasy, however, and beyond it, is the fact that no system of punctuation can be devised to cover every possible case that may arise. You may learn all the rules that have been written, and still there will come a time—in writing as in life—when rules will not serve you, when you will have to depend upon common sense.

There are, then, times when it is justifiable to disregard the rules. Every writer should aim always to be clear, to be forceful, and to be precise. As has been already pointed out, punctuation marks were invented to help him, not to hinder him, in attaining this end. Good rules, like good laws, simply codify experience: they state what has been found, through long experiment, to be serviceable in the majority of cases. But when an exception to the rule will gain your effect, it is better always to sacrifice the rule than to sacrifice the effect.

Before you can break the rules, however, you must know them. In most cases in your writing you will find that the rules that have been developed through the experience of others will serve you best. If you refuse to learn these rules, you are simply throwing away the experience of the best writers.

The following index explains under the names of the punctuation marks the rules needed to insure correct punctuation. The rules that are most frequently broken are set in italics.

Period.

1. *After a declarative sentence, whether complete or elliptical* (cf. pp. 69 f.):

John was there. Yes.

2. Except in a parenthesis embodied in another sentence:

He speaks French (I have his word for it) like a native.

3. After abbreviations (including initials):

Dr. J. D. Smith. Hon. Wilfred Eames. Sir Morris Craig, K.C.B.

Question Mark.

4. *After an interrogative sentence, whether complete or elliptical:*

Were you there? At what time?

5. Except a rhetorical question requiring no answer and strongly exclamatory:

What manner of man is this!

6. After each interrogative element of a sentence consisting of a series of related questions requiring separate emphasis:

What had become of his duty? his honor? his plighted word?

7. *But not after an indirect question, unless the entire sentence is interrogative:*

Did he ask what I meant? *But:* He asked what I meant.

8. Within parentheses to show doubt as to a word or idea:

There are 400,000 (?) words in English.

Exclamation Mark.

9. After any sentence, part of sentence, or word, which is used as strongly exclamatory:

Fire! Fire! Everybody out!

10. In parentheses within the sentence, to express criticism of a word or phrase:

Everybody likes their (!) own way.

Colon.

11. Before a long quotation, or even a short quotation when this is to stand out sharply from its introductory words:

Senator Waner arose, addressed the chair, and said: "Gentlemen of the committee, . . ."

12. Before a quotation not introduced by a verb of saying:

She looked reproachful: "Albert!"
He shrugged his shoulders: "Well?"

13. *Before a formal list, whether each item begins a new line or not*:

I shall discuss this topic under the following headings: Marketing in the United States before the war, Marketing during the war, and Marketing immediately following the war.

14. To separate an expression that is grammatically complete from one or more others which amplify or illustrate it:

Most countries have a national flower: France the lily; England the rose; Scotland the thistle.

15. Before *namely*, *that is*, *as*, *viz.*, *e.g.*, or any similar expression used to introduce formally an example or an illustration:

Abbreviate "Saint" in place names: *e.g.*, St. Louis, St. Paul's Church.

16. After the greeting of a business letter:

Dear Sir: My dear Sir: Dear Mr. Williams:

17. Between place of publication and publisher's name in bibliographical references:

Bennett, Arnold, *The Human Machine* (New York: Doran), 1917.

18. Between hours and minutes in certain time abbreviations:

12:20 p.m.

Semicolon.

19. Between clauses of a compound sentence if they are to be sharply distinguished or contrasted:

He insisted on having it his way; but I insisted on having it mine.

20. *Between clauses of a compound sentence when they contain one or more commas:*

The evening came on, dark and chilly; and there was no moon.

21. In lists of references to set off one title from another:

P. Schaff, *History of the Christian Church*, III, 534; J. L. Klein, *Geschichte des Dramas*, IV, 10 ff.; C. Davidson, *Studies in the English Mystery Plays*, pp. 6 ff.

22. In any series of details, to separate groups of associated words which require within themselves the use of commas:

I cannot readily forget his glaring eyes; his livid, pock-marked face; his dragging, shambling gait.

Comma.

23. After, before, or before and after, a vocative:

Come here, Paul. You, Morgan, are next. Molly, look.

24. After, or before and after, *yes*, *no*, or any other adverb used to modify the sentence as a whole:

Certainly, I shall be glad to help you. Yes, certainly, I will. I will, indeed.

But: I shall certainly be glad to help you (where *certainly* modifies *shall be glad*).

25. After an interjection or an exclamatory phrase

when the exclamation mark is placed at the end of the sentence:

For mercy's sake, be careful!

26. After a transition word or phrase connecting a sentence with the one before it, when emphasis is desired for the connection, or when the transitional element itself is somewhat elaborate:

Moreover, I am too easily influenced.
In addition to all these obstacles, the people were hostile.

27. Before and after a transition word that does not begin the sentence, in order that it may be distinguished from an adverb modifying an element within the sentence itself:

The King, then, protested vigorously (recalls something said before).
The King then protested vigorously (*then* means *at that time* and modifies *protested*).

28. After an independent phrase (absolute phrase) which modifies the sentence as a whole:

The bridge being finished, most of the workmen were dismissed.

29. *Before and after an appositive:*

Mr. Smith, the lawyer, told me.

29a. Except when the appositive combines with a name to form a title or other closely connected word group:

William the Conqueror; my brother Bill; the blacksmith Hodge.

30. Before and after a phrase indicating position or place of residence:

Mr. Connors, of the Foreign Office, and Senator Harrison, of Vermont, are intimate friends.

30a. Except when the phrase is so closely connected with the name as to be an essential part of it:

Saul of Tarsus; Randolph of Roanoke.

31. *To separate words, or groups of words, used in series: that is, as parallel in construction:*

Never to fail in kindliness, in patience, in love, with the feeble of mind or of will taxes one's courtesy, morality, and self-control.

31a. Except when very close connection is indicated by the use of conjunctions without punctuation marks (cf. pp. 99 f., above).

32. Note that in a series, even when *and* is used to connect the last two members, the comma should also be used:

He bought butter, ham, and eggs.

33. Between words repeated to secure emphasis:

Money, money, money is all you think of.

34. *To separate adjectives modifying the same substantive when each contributes separately to the modification:*

He was a tall, pale-faced man with long, nervous hands.

35. Before, or before and after, a non-essential (non-restrictive) relative clause (cf. p. 408, above):

Jones, who had dropped in for a moment, left at once.
Do you know Smith, who is playing right end today?

36. After a long modifier that immediately precedes and tends to obscure the subject:

When he went out to walk, the street was covered with ice.

37. Before and after a long modifier that intervenes between subject and predicate, and tends to obscure their relationship:

This ambition, though he had not believed it possible of realization, was now coming true.

38. Before and after an antithetical phrase or clause introduced by *not:*

They surrendered, not because they were beaten, but because they knew they would be.

39. After words introducing a short quotation:

He asked, "How are you?"

40. To separate the parts of a quotation from intervening explanatory matter:

"I will come," said I, "and show you how to play golf."

40a. But note that a mark of interrogation or of exclamation is not replaced by a comma:

"Do you know?" he asked.
"Well! Well!" he cried, "I am glad to see you."

41. Between the parts of an interrogative sentence consisting of a statement and a question:

You will come, won't you?

42. Between the name of a city or town and its state or country:

He lives in Dorchester, Massachusetts.

43. Between the name of a street and that of its city or town:

Michigan Avenue, Chicago; Broadway, New York.

44. Between the name of a day and the date of the month; and between the date of the month and the year:

Friday, October 18; October 18, 1929.

45. After the greeting of a personal letter:

Dear Fred, Dear Aunt Margaret.

46. After the close of a letter:

Sincerely yours, Very truly yours,

47. After a surname followed by initials or a baptismal name:

Jones, H. J.; Reed, Henry.

48. After, or before and after, all such parenthetical summarizing expressions as: *for example*, *for instance*, *that is*, *e.g.*, *i.e.*, *viz.*, *etc.*, when the expressions introduce an appositive:

Take a man of this type, for example, Johnson.
He likes football, that is, the American game.

49. To separate into groups of three figures, numbers expressing quantity and extending to more than three places:

5,768,293.

49a. But designations of years, addresses, and similar numbers are not so divided:

The year 1919; Columbia 8288; 1422 Main Street.

50. To show the omission of words that must be supplied from the context:

In Indiana there are seventeen; in Ohio, twenty-two.

50a. But where no ambiguity can arise the comma is usually omitted:

Ten men were there from Michigan; five from Ohio.

51. Between the details in literary references:

Thackeray, W. M., *Vanity Fair;* Milton, *Paradise Lost*, II, 17–143.

52. Between any two words or expressions that would wrongly be taken together if not separated by the comma:

To Lucy, Dean was a mystery; What he says, to me is absurd.

Common Errors in Use of the Comma.

53. *Between two independent statements:*

Not: Spring is here, I heard a bluebird today;
But: Spring is here; I heard a bluebird today.

54. Before or after *that*, *whether*, and similar expressions, used with a verb of saying or asking:

Not: He said, that he would come early;
Or: He said that, he would come early;
But: He said that he would come early.

55. *Between a noun and the last of a series of adjectives modifying it:*

Not: A knotty, mossy, half-dead, oak;
But: A knotty, mossy, half-dead oak.

56. *Between a verb and the first member of a series after it:*

Not: There are, roses, poppies, and irises in bloom;
But: There are roses, poppies, and irises in bloom.

57. Before a word or phrase to which attention is called for itself:

Not: The word, fairing means, present;
But: The word *fairing* means *present.*

58. After a signature followed by a title of office:

Not: Joseph Burnham,
Secretary

But: Joseph Burnham
Secretary

Dash.

59. After an incomplete sentence or clause:

"I will say," he began, "that—"

60. Note that the dash replaces the period; but that a question mark or exclamation mark is used if needed:

"What did you—?"
"How dare you—!"

61. Within the sentence where the structure is broken and partly repeated, or changed:

He is easy-going—far too easy-going to be successful.
I believe I shall ask you—no, you would refuse.

62. After a long subject and before a word or phrase summarizing it:

Infantry, cavalry, artillery, aviators—all were moved by a common impulse.

63. Before and after any word or phrase or clause, to set it apart from the main trend of the sentence, yet not so emphatically as if it were enclosed between parentheses:

The horseman drew near—it was Hayward—shouting, "Fire!"

64. Note that commas are not used before dashes:

The feathered hat—which had been the pride of her life—lay in the mud.

65. Note that the en-dash (–) is used to show a succession of pages or a period of time; but should not be used if *from* precedes:

pp. 34–122; August–September, 1914

Not: From August–September, 1914;
But: From August to September, 1914.

Ellipses.

66. To fill out lines of verse quoted in part, and between lines of verse to show that others have been omitted:

Of Man's first disobedience, and the fruit
Of that forbidden tree . . . . . .
. . . . . .
Sing, Heavenly Muse . . . . . .

67. In emotional dialogue—in drama or fiction—to show pauses or breaks in the thought:

He puts down his glass awkwardly . . . "The fear . . . the fear . . . look you . . . it is always there." . . . He touched his breast . . .

Quotation Marks.

68. *Before and after every quoted word or group of words within a paragraph:*

"To err," Pope said, "is human; to forgive, divine."
That has fallen into "innocuous desuetude."

69. When two or more successive paragraphs or stanzas are quoted, before the first word of each, but at the end of the last paragraph only:

". . . That was enough hunting for one afternoon, so we went back to camp.

"Early the next morning, we shouldered our rifles and started out again. Luck seemed to be against us, for we tramped miles before we saw a sign of deer."

For example of the treatment of stanzas, see p. 392.

70. Any words or phrases to which particular attention is directed may be placed between quotation marks (cf. p. 475):

Were you at Gertie's "shower"?

"Drop-folio" means a page number at the foot of the page.

71. Cited titles of short poems, addresses, articles, parts of books, and series of books; and mottoes, toasts, etc., are usually enclosed in quotation marks:

Wordsworth's "Daffodils"; James's "The Powers of Men"; "English Men of Letters" series; "Altiora cano."

72. When a quoted sentence ends with a mark of interrogation, of exclamation, or of ellipsis, or with a dash, this mark is kept within the quotation marks and outside punctuation is omitted. In all other cases the punctuation of the enclosing sentence dominates; and this, if a period or a comma, is placed within the quotation marks; if any other mark, it is placed outside:

"Did you really?" I asked. "How splendid!" I said; "now I never . . ."

The poem begins, "I saw eternity the other night."

Why should I care "to make the world safe for democracy"?

73. For quotation within quotation, single quotation marks are used; and for all further degrees of quotation within quotation, double and single marks alternately:

"Then I said to him, 'I was, as the poet says, "born to blush unseen," ' " said Jeff.

Marks of Parenthesis.

74. Before and after explanatory matter which is independent in structure of the main thought and might be entirely omitted without altering the thought:

He came (I had been expecting him) at four o'clock.

75. Before and after stage directions in a play:

Lady Sims (*abashed*). I'm sorry, Harry. (*A perfect butler appears and presents a card.*)

76. Note that an independent sentence in parentheses is punctuated as if the parentheses were not there; but embodied in another sentence, it (1) loses its final period, but (2) keeps a final question or exclamation mark:

Kathleen (she is a tease really) gave him no peace.
Kathleen (she is a tease!) gave him no peace.
Kathleen (have you ever seen her tease anyone?) gave him no peace.

77. Note that when a parenthesis ends at the end of the sentence, the end punctuation mark follows the mark of parenthesis:

He was riding a sheltie (a Shetland pony).

Brackets.

78. Before and after matter conjectured to have been part of a text:

> Poor soul, the centre of my sinful earth,
> [Amidst] these rebel powers that thee array. . . .

79. Before and after notes inserted by an editor, and other similar matter, which is entirely foreign to the original text:

This paper was signed in 1679. [This is an error for 1671; he died in 1675—Ed.]

Exercises in Punctuation. Below are three exercises in punctuation. No student should have much difficulty in

punctuating the first list; correct punctuation of it might well constitute a minimum essential for college punctuation. The second list is considerably more difficult. As for the paragraph from Stevenson, the student who can punctuate it correctly is likely to have no trouble with any punctuation problem that may confront him.

I

1. He wants to know when you will have the machine ready
2. I mean Harlow the aviator not Harlow the automobile racer
3. No you must not do that
4. Mrs Williams and Dr Adams were paired for dinner
5. It was his wish nevertheless to be among the leaders
6. The Sopwith a pursuit type of airplane won much favor
7. Norton said we arrived just after the fire had been put out
8. As you know there was a panic in 1907
9. Mainwaring who is tall and wiry should be better at the hurdles than men who are short and stocky
10. After you have finished your work we will play tennis
11. He was a gentle knight and he had good intentions but he could not ride very well
12. I do not like the hat which you wore yesterday as well as the green one which you have on now
13. If you will wait I will go with you
14. He studied hard he worked earnestly he achieved success
15. The drum major was a tall fat man with a ruddy good natured face
16. They are planning to move to 457 South Main Street Decatur Illinois
17. Among the possible candidates for the presidency were the following Hoover Dawes Lowden and Curtis
18. Where were you at noon yesterday
19. He went overseas early joined the French forces and saw much action
20. In the basket were cans of tomatoes succotash and pork and beans

21. The players had slept little the previous night nevertheless they won the game

22. The Johnsons Smiths and Joneses predominate in the telephone book

II

1. The boy protested that she should not she continued to declare that she would and the argument ended only with the visit

2. What do you fear he cried in a clear loud voice

3. For the rest there was a fierce little squint out of one eye the nose had a rakish twist to one side while his large mouth and great white teeth looked absolutely sharkish when he laughed

4. He was moreover a man who had seen the world

5. There she blows the boatswain cried

6. She was a new ship the present her maiden cruise

7. Recently built this vessel of course had the benefit of the latest improvements

8. Joseph Joseph come wake up its me Doctor Johnson

9. A big trout rose just touched the fly and disappeared

10. Break break break on thy cold gray stones O sea

11. What song the Sirens sang or what name Achilles assumed when he hid himself among women although puzzling questions are not beyond all conjecture

12. It was a freak of fancy in my friend for what else shall I call it to be enamored of the night for her own sake

13. No nothing peculiar I said nothing more at least than we both saw stated in the paper

14. There has been so much said and on the whole so well said that I will not occupy the time

15. The sky sank down before dawn muddy flat immovable

16. Smoke on the wharves smoke on the dingy boats on the yellow river clinging in a coating of greasy soot to the house front the two faded poplars the faces of the passers by

17. I was alone she said timidly

18. But we dont know one word they groaned in unison not one single word

19. The most beautiful colors displayed by this kind are shell pink rose pink and crimson

20. That is real music she says none of this new fangled stuff of Wagners for me

21. Le Carreau the French word for a square is the name by which the open market is popularly known

22. Come on fellows I yelled lets show these men the right way to play basket ball

23. Since the knight was the hero of the chivalric age let us consider his training which was long and arduous

24. There she sat dressed in white tissue robes her fair hair flowing loose over her shoulders and her temples circled with a light coronet of gold and diamonds most beautiful loveliest most favored perhaps as she seemed at that hour of all Englands daughters

25. He wondered who the man was that he had seen on Chapel Street

26. You may say that commercial art is true art I say that it is not

27. It seemed an aimless thing to do just to sit there I lay back and slowly closed my eyes

28. The sound of hushed voices came to my ear in an instant my eyes opened

29. Ha Joe she faltered

30. It was evident that she was much better acquainted with Mr Darcy than they had before any idea of it was evident that he was very much in love with her

III

Captain Crail himself was steering a thing not usual by his side there sat a passenger and the men gave way with difficulty being hampered with near upon half a dozen portmanteaus great and small but the business of landing was briskly carried through and presently the baggage was all tumbled on shore the boat on its return voyage to the lugger and the passenger standing alone upon the point of rock a tall slender figure of a gentleman habited in black with a sword by his side and a walking cane upon his wrist . . . the stranger turned spied me through the mists which were beginning to fall and waved and cried on me to draw near I did so with a heart like lead here my good man said he in the English accent here are some things for Durrisdeer—Altered from R. L. Stevenson, *The Master of Ballantrae.*

IV

Disregarding the punctuation marks, copy a paragraph from the work of any good modern prose writer. (Paragraphs quoted elsewhere in this book will serve.) Punctuate the passage without reference to the original; when you have finished, correct by the punctuation of the original passage.

Repeat this exercise until you have developed an accurate, consistent usage in punctuation.

Capitals. Capitals, like italics and punctuation marks, are used as an aid to immediate understanding. They should not be used for emphasis or for ornament. The general tendency today is to use as few capitals as possible, but there are two purposes for which they are indispensable:

1. To mark *beginnings*—of a sentence, a line of poetry (some poets break this rule), and the greeting and the close of a letter;

2. To designate the name of an *individual* person, place, or thing, in distinction from the class to which it belongs.

These principles should enable any student to work out a correct and consistent style of capitalization. It should be observed, however, that a certain amount of license is taken by some bodies of recognized standing. Most newspapers follow styles of their own, and the American Library Association has its own way of listing titles. But it is much safer for individuals who do not wish to be misjudged to follow the practice in common use.

The rules most commonly followed in regard to capitals are given below.

Capitalize

1. The first word of a sentence, whether original or quoted:

The most significant proverb I know is, "The friend of your friend has a friend."

2. But not the first word of a sentence between parentheses or dashes, within a sentence:

Not: He said (It was later proved untrue) that it happened that day;
But: He said (it was later proved untrue) that it happened that day.

3. Only the first clause of an interrogative or an exclamatory compound sentence:

Who will feed them? and who will clothe them? and who will pay the rent?
The arrogance of the man! his complacency! his impudence!

4. The first word of a line of verse (some poets break this rule):

Tanagra! think not I forget
Thy beautifully storied streets.

5. The first word of the greeting and of the close of a letter:

Dear Robert, ... Sincerely yours,
My dear Louise, ... Your loving sister,

6. The names of days, holidays, and months, but not the names of seasons:

Thursday; December; Easter; Lincoln's Birthday.
autumn; spring.

7. The names of historic or prehistoric events or epochs:

the Middle Ages; the Renaissance; the Diet of Worms; the Civil War.

8. The first word and all principal words of the names of organizations and institutions:

the Civic Opera Association; the Arts Club; the Baptist Church; the Russell Sage Foundation; Wittenberg College; the University of Texas; the Masonic Order; the Department of Public Works; the Health Department.

9. The trade names of articles of commerce, but not the name of the class to which each belongs:

Quaker Oats; Shredded Wheat; *but* the Oliver typewriter; the Star pencil.

10. The first word and all other important words in the titles of books, series of books, periodicals, newspapers, poems, plays, essays, legislative acts, music, etc.:

Two Gentlemen of Verona; the Act of Emancipation; "The Man Who Was;" the *Chicago Daily News;* Beethoven's *Fifth Symphony.*

11. Proper adjectives, unless such an adjective has lost its connection with the original meaning:

American; Nietzschean; Hawaiian; Chinese; Indian pottery. a china cup; india rubber; india ink.

12. Geographic names; the names of streets and buildings:

Michigan Avenue; Central High School; Chicago Public Library; the Great West; Iowa City; the City of Chicago (a corporation); the Painted Desert; New York Harbor; the Great Lakes; Jackson Park; Illinois; District of Columbia.

13. The first word of each of a group of topics that follow a colon:

I shall discuss the following: (1) Cloth-making in England before the fourteenth century; (2) Introduction of the Flemings; (3) Economic importance of the industry from that time on; (4) Reasons for its decay.

14. An official, honorary, professional, or descriptive title standing before a name and forming part of it, or standing alone and used instead of the name of a specific person:

President Lincoln; Admiral Nelson; Father Brown; Deacon Smith; General Manager More; Farmer Butterfield; Strangler Lewis; the Secretary of War (not any holder of that office, but

the present secretary); the President (referring to the man who now holds office); Colonel (used instead of a name in addressing an officer of the rank of colonel); Doctor (used instead of a name in addressing a medical man).

15. Names indicating family relationship when they are substituted for the actual names of persons or are used as parts of names or titles:

When I told Father, he laughed.
When I told my father, he laughed.
This is for Cousin Mary.
This is for Mary, my cousin.
This is for Walter, a cousin of mine.
the Mother Superior; Father John; Sister Veronica.

16. Abstract nouns, when personified:

a child of Nature; Vice is a monster.

17. Honorary and professional degrees when they immediately follow or precede a personal name so as to form part of the title, or when they point unmistakably to a particular person:

Henry Smith, Fellow of the Royal Society.
Professor J. F. Lansing, Dean of the Graduate Schools.

18. The word *God* and all its synonyms, including pronouns and adjectives used as nouns, when they refer to the power that controls the Universe:

God; the Almighty; the Son; the Son of Man; the Word.
"Suffer little children to come unto Me."

19. The pronoun *I* and the interjection *O:*

It is I.
Hear us, O Lord.

20. The first word of an independent sentence enclosed in parentheses but not the first word of a parenthetical sentence inserted in another sentence:

SIR HARRY. You can show her in, Tombes. (*The butler de-*

parts on his mighty task.) You can tell the woman what she is wanted for, Emmy, while I change. (*He is too modest to boast about himself, and prefers to keep a wife in the house for that purpose.*) You can tell her the sort of things about me that will come better from you. . . .

There was a loud noise (never have I heard anything so terrifying) in the next room.

Italics. Usage is less definitely settled in regard to italics than in regard to punctuation, capitalization, or spelling. Daily newspapers and many popular—that is, non-technical—periodicals, use italics not at all or rarely. Each publication has its own style, or rules of usage, which can easily be learned by anyone who needs to know it. Most technical periodicals also have special rules based upon the special requirements of the subjects treated.

Any word or group of words may be italicized for strong emphasis. But this use has become an abuse among cheap and sensational writers. The fewer the italicized words and phrases, the more effective they are when they appear.

Humorous or ironic expressions should not be italicized.

The following are some general rules observed by good publishers:

Italicize

1. Foreign words and phrases not yet adopted into English:

The doctrine of *laissez-faire;* the *mens sana* idea.

2. Names of ships, docks, and airships:

Oceanic; East India Dock; Graf Zeppelin.

3. Titles of separate publications of any form of writing when used in the body of the text or in footnotes. This includes books, pamphlets of all kinds, periodicals, and newspapers. Names of musical compositions and works of art follow the same rule:

Carpenter, *The Art of Creation; All's Well that Ends Well; The Faërie Queene; Proceedings of the Modern Language Association; Report of the United States Commissioner of Education;* Chopin's *Berceuse;* Rembrandt's *Last Supper;* Whistler's *Peacock Room.*

4. *The* or *a* when it begins a title; but not the name of the city or the word *the* in the title of a periodical or newspaper:

The Way of All Flesh; A Man of Property.
the *Atlantic Monthly;* the Philadelphia *Ledger.*

5. Letters, words, phrases, clauses, or sentences referred to merely as letters, words, phrases, clauses, or sentences:

The letter *a* is called alpha; the word *enthuse* has not been admitted into good writing; the phrase *near by* is often wrongly used as an adjective; in the sentence, *This is the house that Jack built*, the group of words *that Jack built* is a clause modifying *house.*

Exercises in the Use of Capitals and Italics. Insert capitals and italics where they are needed in the following passages:

1. The hudson bay company was opposed by the northwest fur company. In 1812, lord selkirk founded the red river company.

2. Other troubles began to press upon mr. gladstone's government. A few weeks after the issue of the russian circular repudiating the neutralization clause in the treaty of paris, general grant, in opening the congress of the united states, announced that the time had come when the american government must take some decided steps for the settlement of the alabama claims. The english government had declined to admit any responsibility. . . . In one instance a convention, devised by mr. reverdy johnson, then american minister in england, had actually been signed by lord clarendon, foreign secretary, whose death, in june, 1870, was followed by lord granville's removal from the colonial to the foreign office. The senate of the united states, however, rejected this convention.

3. The bill for the regulation of public worship was not a government measure. It was introduced into the house of lords by the archbishop of canterbury, and into the house of commons by mr. russell gurney. . . . It illustrated a curious difficulty into which the church of england had been brought, in consequence partly of its connection with the state. One body of churchmen were anxious to maintain the unity of the christian church and would not admit that the church of england began with the reformation. Thus, the tractarians, as they were called, were thrown into direct antagonism with the evangelicals. The latter maintained that the bible was the sole authority; the former maintained that the new testament derived its authority from the church. . . . The law could not punish the clergymen who contributed to the volume called essays and reviews.

4. mr. gladstone's accession to office at this time was marked by a change (which the tories deemed an extraordinary volte-face) in his attitude toward irish home rule. This was his public acceptance of the principle, and his introduction of a measure on the subject, supplemented by a land purchase bill. As an evidence of the liberal premier's conversion, the chief-secretaryship of ireland in the new government was entrusted to mr. john morley, a strong advocate of irish home rule. . . . These dissentients, among others, became leaders of the new party that was formed of liberal-unionists, who, without disloyalty to liberal principles, were unwilling to follow the prime minister in his remedial measures for ireland, without safeguarding the united kingdom.

5. This obliged the khedive, mohammed tewfik, to invoke aid from the british and french governments. In return, these governments were practically given control of egyptian finance. This action was sullenly resented by arabi pasha, the egyptian minister of war, who headed a revolt, using as his war-cry "egypt for the egyptians." This position of affairs in the sultan's suzerainty had meanwhile led the english and french governments to send a fleet into egyptian waters.

CHAPTER IV

SPELLING, ABBREVIATIONS, HYPHEN, APOSTROPHE

Spelling. For people who have difficulty in spelling correctly, perhaps the best general rule that can be given is: Cultivate the habit of close observation with special reference to the make-up of words. There are various devices that help to focus the attention on troublesome features. Usually the difficulty is with one or two letters—the first *a* in sepArate, the order of *e* and *i* in sEize and sIege. Two good devices are: (1) to keep in a notebook small enough to be carried in a pocket or handbag a list of the most troublesome words and to give odd moments to mastering them, one at a time, changing the list by crossing off and adding, as old troubles are overcome and new ones appear; and (2) to make a point of writing the difficult words in ways that emphasize the correct form where the error is likely to occur. The attention may be focused by the use of capitals, of wider spacing, of underlining, etc.:

sepArate sepa*r*ate sep*a*rate sep-a-a-a-a-a-a-arate
sEize s*e*ize s*e*ize seize-ei-ei-ei-ei-ei-ei-ei-ei-ei-eize
se ize se-se-se-se-se ize

The clue to success is to study only one word at a time and to try to make sure of it before you take another. If you find that, after all your efforts, you still do not remember, begin again and keep at the word until you are again confident that you will not misspell it. Success is merely a matter of being willing to repeat the process often enough.

The plan of always stopping to look up a troublesome word in the dictionary, good in itself, may in the end prove wasteful. It will help only if, whenever a word is looked up, a special effort is made to fix the spelling in memory.

There are, however, some general principles that apply to groups of words and thereby lessen the number of details to be learned. Of these principles the most important are given below. They are presented not as rules to be memorized but as principles to be noted in close connection with the examples. A good way to fix them in the mind is, after you have studied a heading and the examples given below it, to see how much you can supplement these. Make such a list—perhaps in your spelling notebook—referring to the dictionary in all cases of doubt. In cases where you know that you often make mistakes, give special attention to collecting as long a supplementary list as possible.

General Suggestions.

1. Derivatives from words ending in silent *e:*

(a) Before a suffix beginning with a consonant, the *e* is retained:

love—lovely; excite—excitement; tame—tameness.
Exceptions: duly; truly; wholly; nursling; judgment.

(b) Before a suffix beginning with a vowel, the *e* is dropped:

change—changing; blue—bluish; bride—bridal; guide—guidance; move—movable; plume—plumage.

(1) Note that the consonant before the *e* is not doubled. Distinguish between *hoping* from *hope* and *hopping* from *hop*.

(2) Words ending in *ie*, after dropping the *e*, change *i* to *y* before *i* in a suffix:

die—dying; lie—lying; vie—vying.

(3) Note that the *e* is kept in the following words:

dye—dyeing; singe—singeing; tinge—tingeing; eye—eyeing; hie—hieing; hoe—hoeing; shoe—shoeing; agree—agreeing.

(4) Words in which the final *e* follows a *c* or a *g* keep the *e* before suffixes in *a* and *o* in order to preserve the soft sound of *c* and *g:*

change—changeable; peace—peaceable; courage—courageous.

2. Derivatives in *ness* from words ending in *n* keep both *n*'s:

drunken—drunkenness.

3. Derivatives from words ending in *y:*

(a) If a vowel precedes, the *y* is kept:

chimney—chimneys; alloy—alloyed.
Exceptions: daily; gaiety.

(b) If a consonant precedes, the *y* is changed to *i* before a suffix beginning with any letter but *i:*

mercy—merciful—merciless; busy—busily—business.
Note: cry—cries—cried—crying; and carry—carries—carried—carrying.

4. Derivatives from words ending in a single consonant preceded by a short vowel:

(a) If the accent is on the last syllable, the consonant is doubled before a suffix beginning with a vowel:

step—stepping; glad—gladden; fat—fatter—fattest; man—mannish; scrap—scrappy; occur—occurrence; prefer—preferring.
But note: pref'erence; ref'erence (with shift of accent).

(b) If the accent is not on the last syllable, the consonant is not doubled:

travel—traveler—traveling; differ—differing—difference; develop—developing; kidnap—kidnaper.

5. Abstract nouns ending in *ion:*

(a) If the noun is derived from a verb ending in *de*, *ge*, *re*, *nd*, *se*, *ise*, *ert*, or *mit*, the spelling is usually *sion:*

allusion; submersion; adhesion; revision; conversion; remission; comprehension; expansion.

But note: attention, contention, intention (cf. intension).

(b) If the noun is derived from a verb ending in *ct*, *ne*, *nt*, or *te*, the spelling is usually *tion:*

abstraction; convention; invention; fascination.

6. Note that *al* is commonly an adjective ending; *le* a noun ending:

critical; article.

The adjective *principal* means *chief*. In two senses it is used as a noun:

principal (chief sum of money).
principal (chief man).

In its other senses we use the regular noun ending in *le:*

principle.

7. Adverbs in *ly* derived from adjectives ending in *l* keep both *l*'s:

cool—coolly; equal—equally.

8. Derivatives from words ending in *ic*, formed by a termination beginning with *e*, *i*, or *y*, insert *k* when it is desired to keep the hard sound of *c:*

traffic—trafficked—trafficking; panic—panicky.

9. Words containing *ei*, or *ie*, pronounced like *ee*, are usually spelled with *ei* after *c:* otherwise with *ie:*

receive; believe.

But note: seize and weird; *and contrast* seize and siege.

10. Of words ending in *ense* or *ence*, only eleven in common use end in *ense;* and of these all but three (*non-*

sense, *recompense* and *incense*, the noun) are accented on the last syllable:

dense	dispense	immense	sense	tense
condense	prepense	in′cense	non′sense	rec′ompense
		incense′		

All other nouns of this group end in *ence*.

11. Nouns ending in *ence* have usually an accompanying adjective in *ent;* and nouns in *ance*, an adjective in *ant*. Learn to distinguish between these vowels in pronunciation, and you will have no difficulty in spelling the words.

Special Irregularities.

12. It is assumed that you have carried out the suggestion made above, on pp. 477 ff. We come now to groups of words for which no rules can be phrased on the basis of English alone. Such words are best learned by collecting and setting over against each other in distinct groups words which because of resemblance in their formation tend to be confused. Of such words, those that give special trouble to each student should be placed in his spelling notebook until they have been mastered. Collect the words by working together in class. A rhyming dictionary will help in finding all the words that belong together:

-able, -ible	-eous, -ious, -uous
-ance, -ence	-cal, -cle
-ar, -er, -or	-ice, -ise
-ary, -ery	-ise, -ize, -yze
-dge, -ge	-ede, -eed

13. Give the nouns derived from *despair*, *exclaim*, *maintain*, and *repeat*.

Add other examples of difference in the spelling of the stem between a verb and an abstract noun derived from it.

14. Collect lists of words in which the following con-

sonants are doubled: *b*, *c*, *d*, *f*, *g*, *h*, *l*, *m*, *n*, *p*, *r*, *s*, *t*. Try to get at least ten examples of each; more, if possible.

Index of Troublesome Words.

15. Work with the following list of troublesome words until you can spell every word in it without hesitation:

abridgment
abscess
absorption
accommodate
ache
acknowledgment
acoustics
acquaintance
acquiescence
acquisition
adequately
adjacent
address
adviser
afraid
again
aghast
airplane
all right
alumna, pl. -æ
alumnus, pl. -i
always
amateur
among
anæsthetic
analysis
answer
antithesis
any
apartment
apiece
Apollinaris
Apollo
apology
appall
arctic
arithmetic
assassin
athletics
autobiography
automobile
autumnal
available

bachelor
balance
banana
Baptist
beauteous
been
beginning
behavior
believe
bicycle
boundary
bouquet
built
buoyant
bureau
burglar
business
busy
buy

Cæsar
calamitous
calamity
calcimine
calendar
campaign
captain
carriage
casualty
cede
century
ceremony
certain
changeable
character
chemistry
chieftain
chimneys
chorus
Christian
Cincinnati
coalesce
coming
commission
comparative
comrade
conciliate
connoisseur
conscience
conscientious
conscious
consciousness
corduroy
correspondence
cough

could
counterfeit
country
courageous
courtesy
crescent
crisis, crises
criticism
crystal
curious
curiosity

daily
deep
depth
descend
description
desperate
develop
development
diamond
dilapidated
diminish
diphtheria
diphthong
discipline
doctor
does
done
don't
dormitory
doubt
duly
dyspepsia

early
easy
ecstasy
effervesce
eighth
elaborate
eligible
eliminate
embarrass
enough
entrance
equivalent
etc.
every
excite
exclaim
excuse
exercise
exhaust
exhibit
exhort
explicit
eyeing

familiar
fascinate
fatigue
February
fertile
fictitious
Filipino
foliage
forebode
forehead
foreign
foremost
forest
forfeit
forty
fraternity
friend
fulfill, fulfil
fundamental

gaiety
gaily
gas, gases
geometry
ghastly
ghost
goal
goddess
government
grammar
grandeur
grocery
guarantee
guard, -ian
guess
gymnasium

half
handsome
happiness
harass
haughty
having
height
heinous
hero, heroes
hieing
hockey
hoeing
hospital
hypocrisy
hypocrite

Iliad
imagination
imitation
indictment
infinitive
instead
irreparable
irresistibly

island
itself

jockey
judgment
just

kerosene
kindergarten
knuckle

laboratory
laid
leisure
lieutenant
lodgment
luxury

Macaulay
maintenance
making
maneuver
manufacture, -r
manifold
many
marriage
mathematics
meant
measles
{ mediæval
{ medieval
medicine
mercantile
mimic
miniature
minute
miscellaneous
Mississippi
mortgage
mosquito, pl. -es
much
mustache
mystery
mystify
myth

naphtha
nasturtium
necessary
nickel
nursling

occurrence
Odyssey
often
once
oneself
oppress
owing

pamphlet
parallel
paralysis
parenthesis, pl. -es
particular
partner
peaceable
peculiar
people
perform
perspire
persuade
phenomenon, pl. -a
Philippines
phrase
physical
physician
physics
physiology
picturesque
possess
potato, pl. -es
polygamous
polygamy
prairie
Presbyterian
probably
promontory
psychology
pumpkin
pursue

ready
receive
recognize
regular
reparation
reservoir
restaurant
rhetoric

sacrilegious
said
salary
sandwich
satisfactory
Saturday
says
scandal
schedule
scissors
scythe
secretary
seize
separate
sergeant
Shelley, Percy Bysshe
shepherd
shoeing
shoes

siege
silhouette
similar
simultaneous
sophomore
speech (speak)
statistics
stretch
success
sugar
suppress
sure
surprise
syllable
synonymous
system

tautology

tear
technical
temperament
temperature
tendency
Thackeray
thermometer
tomato, pl. -es
tonight
tragedy
trouble
truly
Tuesday
twelfth
tyrant

umbrella
undoubtedly

unmistakable
usage

vegetable
vengeance
villain
visitor
volunteer

Wednesday
wholly
weird
women
won't
would
writing

yacht

16. Look up in the dictionary differences in pronunciation where these exist, and differences of meaning in each of the following groups of words:

accelerator, exhilarator
accept, except
access, excess
acetic, ascetic
affect, effect
aisle, isle, I'll
alley, ally, allay
allude, elude, illude
allusion, elusion, illusion
allusive, elusive, illusive
all ready, already
all together, altogether
all ways, always
aloud, allowed
altar, alter
amend, emend
angel, angle
apposition, opposition

ascent, assent
auger, augur
aught, ought
{ Austen, Jane
{ Austin, Alfred

bad, bade
bale, bail
ball, bawl
bare, bear
beat, beet
berry, bury
berth, birth
blew, blue
boar, bore
boarder, border
bolder, boulder
born, borne, bourne

boy, buoy
brake, break
breath, breathe
bridal, bridle
Britain, Briton, Britannic
buy, by

calvary, cavalry
campaign, champagne, champaign
cañon, canon, cannon
cant, can't
canvas, canvass
capital, capitol
cease, seize
ceiling, sealing
celery, salary
cemetery, seminary
censor, censure
cereal, serial
cession, session
choir, quire
choler, collar, color
choose, chose
chord, cord
chute, shoot
cite, sight, site
clothes, cloths
complement, compliment
coarse, course
colonel, kernel
confidant, confident
consul, counsel, council
corporal, corporeal
costume, custom
currant, current

dairy, diary
dear, deer
deceased, diseased
decent, descent
dependant, dependent
desert, dessert
die, dye; dying, dyeing
draft, draught
dual, duel

ear, e'er, ere
earnest, Ernest
elicit, illicit
{ Eliot, George
{ Elliott, Ebenezer
emigration, immigration

fain, fane, feign
faint, feint
fair, fare
farther, further
feat, feet, fête
finally, finely
fir, fur
flour, flower
formally, formerly
fort, forte
forth, fourth
forty, fourteen
foul, fowl
freeze, frieze

gage, gauge
gait, gate
gild, guild
gorilla, guerrilla
grate, great
grease, Greece
guild, guilt, gilt

hail, hale
hall, haul
heal, heel

hear, here
heard, herd
hew, hue
hoard, horde
hoarse, horse
hole, whole
hour, our
human, humane

idle, idol, idyl
ingenious, ingenuous
it's, its

{ Johnson, Samuel
{ Jonson, Ben

knave, nave
knead, need
knew, new
knight, night
know, no

later, latter
lead, led
leased, least
lessen, lesson
lightening, lightning
lineament, liniment
loose, lose, loss

mantel, mantle
meat, meet, mete
medal, meddle
metal, mettle
might, mite
miner, minor
minister, minster
muscle, mussel

nay, neigh
none, nun

O, oh
oar, o'er, ore
of, off

participle, participial
passed, past
peace, piece, peas
peal, peel
pedal, peddle
persecute, prosecute
picture, pitcher
pillar, pillow
plain, plane
practical, practicable
pray, prey
precede, proceed (*but* cf. procedure)
principal, principle
prophecy, prophesy
propose, purpose

quiet, quite

rain, reign, rein
raise, rays
read, red
rhyme, rhythm
right, rite, wright, write
road, rode, rowed
rote, wrote

scene, seen
seams, seems
serge, surge
sergeant, Sargent (John S.)
sew, so, sow
shear, sheer
shone, shown
side, sighed
singeing, singing

sleight, slight
soar, sore
sole, soul
some, sum
{ Spencer, Herbert
{ Spenser, Edmund
stake, steak
stationary, stationery
statue, stature, statute
steal, steel
{ Stephenson, George
{ Stevenson, Robert Louis
straight, strait
suit, suite

tail, tale
taught, taut
team, teem

than, then
their, there, they're
thorough, through, threw
to, too, two
track, tract

vain, vane, vein
vary, very

waist, waste
waive, wave
ware, wear, we're, where
weak, week
weather, wether, whether
which, witch
who's, whose

your, you're

Abbreviations and Spelling Out.

17. One simple rule will cover many difficulties:

Whenever in doubt, spell it out.

There are, however, a few special rules which should be remembered:

18. Spell out all given names. It is considered old-fashioned to write *Geo.*, *Chas.*, and so on, either in the body of a letter or paper, or in an address.

19. Spell out all civil, religious, and military titles, when they are used before names, with the exception of the following: *Mr.*, *Mrs.*, *Messrs.*, *Dr.*, *Rev.*, *Hon.*, *St.*, *Mme*, *Mmes* (*madame*, *mesdames;* the abbreviation has no period), *Mlle*, *Mlles* (*mademoiselle*, *mademoiselles;* no period).

Note that *Miss* (originally an old abbreviation for *mistress*, but now a complete word) is not followed by a period.

All titles, when used alone, should be spelled out, as:

Doctor, *President*, *General*, *Colonel*, *Major*, *Captain*, *Lieutenant*, *Professor*, *Secretary of War*, *Secretary of the Treasury*, etc.

20. Write names of companies and of corporations in the forms that appear on their stationery, even when the form they have chosen is not that which you prefer. It is very important in business correspondence to have the habit of doing this.

If you do not know the form used by the firm or corporation, spell out everything, including *and* and *Company*.

21. Distinguish between the punctuation of abbreviations and that of contractions. Abbreviations are established shortened forms of words, which should be followed by the period, as: *dr.* (*debtor*), *Dr.* (*Doctor*), *Co.* (*Company*), *N. Y.*, *Pa.*, *Calif.*, and other names of states, and some names of countries, as *U. S. A.*

Contractions are forms of words shortened by omitting certain letters and indicating places of omission by using apostrophes, as: *m'f'g*, *ass'n*, etc. Note that contractions are not followed by the period.

In general, abbreviations are regarded as better form and may be used more freely than contractions, but both should be as far as possible avoided.

22. Geographical names may be abbreviated in lists, but in addressing envelopes it is safer to write out each name in full. The abbreviations *Cal.* and *Col.* were so often misread that the official abbreviation for *California* was changed from *Cal.* to *Calif.* By a bad writer and a careless reader *Mass.* is easily confused with *Miss.* and *Miss.* with *Minn.* So the recommendation is made by the post office authorities, for the sake of avoiding delay and loss of mail, that all names should be spelled out.

23. In the body of a paper, abbreviations should as far as possible be avoided, but they are permissible and even

desirable in statistical matter and in footnotes, in order to save space.

24. Learn the following abbreviations, which are commonly used in footnotes: vol. I (plural: vols.); no. 1 (nos.); Ps. 20 (Pss.); div. III; chap. ii (chaps.); art. iii (arts.); sec. 4 (secs.); col. 6 (cols.); v. 7; vv. 5–7 (verses 5 to 7); n. 9; fig. 7 (figs.); p. 5 (pp.); pp. 5–7 (pages 5 to 7 inclusive); pp. 5 f. (page 5 and the following page); pp. 5 ff. (page 5 and the following pages); l. 20; ll. 20–26; ll. 20 ff.

25. Numbers that can be expressed in one or two words should be spelled out in manuscript. For numbers requiring more words figures may be given. Whichever method is used, however, it should be maintained consistently throughout a passage. Never begin a sentence with figures; either spell out or construct the sentence so that the number does not stand first.

26. Figures should be used whenever a.m. and p.m. are written.

27. Avoid *etc.* as far as possible in the body of manuscript. Use *and so on* if the idea must be expressed.

Hyphen. There are two distinct uses of the hyphen:

To mark the relationship of two words that are in process of growing together to form a compound word.

To mark the division of a word at the end of a line because there is not space enough to write the whole word.

The compounding of two words into one is a process that is continually going on, and there is nothing but the best current usage to determine whether we shall write two words separately, two words joined by a hyphen, or one word.

Not only so, but the process goes on unevenly with words of the same class, for example:

first-hand secondhand third hand

The reason for the distinction in this case may be that *secondhand* has been used so much more than *first-hand* that its parts have grown together more quickly, while *third hand*, which is used rarely, has not begun the process of growing into one word.

The only way to be correct in the use of the hyphen in compounds is to watch current use in the best books, periodicals, and newspapers, and occasionally to check up with the latest edition of a good dictionary. For example, you will still find *today*, *tomorrow*, *textbook*, and many other common words written with hyphens, although the best usage now writes them as single words.

The present tendency, as a part of the general process of simplifying the use of marks, is to use the hyphen as little as possible.

There are a few rules which may help in dealing with groups of cases:

28. When the original force of the prefix is still distinctly felt in the compound, use the hyphen:

non-existent, pre-Raphaelite, quasi-literary, ex-president.

In the great majority of compounds, however, the prefix is quickly assimilated into the word and no hyphen is needed. In a few cases, the hyphen is used to distinguish the meaning of a word in which the original force of the prefix is still felt from that of one into which a prefix has been assimilated:

recreation: re-creation; reformation; re-formation; recover; re-cover.

29. When two nouns are compounded to form a single idea, no hyphen is needed; but when each still keeps its own idea and the compound conveys two distinct ideas, the hyphen is needed:

One idea: schoolroom, workshop, lawgiver, taxpayer, bookkeeper.

Two ideas: the martyr-president, my doctor-brother, actor-manager.

30. When two or more words are used together as an adjective standing before the noun it modifies, the hyphen should join them:

a roof of red tiles	a red-tiled roof
a tree of many branches	a many-branched tree
a walk of five miles	a five-mile walk
a gate of six bars	a six-barred gate
the man is well known	a well-known man

31. In spelling out fractions, use a hyphen between the words that stand for numerator and for denominator:

two-fifths, three-fourths, one-half.

But if either numerator or denominator, or both, should need hyphenation, then do not use the hyphen to join the numerator and the denominator:

twenty-three hundredths, thirty-two forty-sevenths, six twenty-fifths.

Syllabication. The use of the hyphen at the end of the line involves the problems of syllabication.

In general, when you are in doubt as to the proper division of a word, leave the space at the end of the line unfilled and write the whole word on the next line. Too much space is preferable to the wrong division of the word, which may lead to momentary confusion on the part of the reader.

32. The principal points of division for the use of the hyphen at the end of the line are:

(1) Between the members of a compound word:

court-yard, grand-father, fresh-man.

(2) Between a prefix or a suffix (of more than one letter) and the word to which it is joined:

be-tween, ante-cedent, judg-ment, lov-able.

(3) Between any two consonants if they are pronounced in different syllables:

ful-fil, prac-tice, car-cass, ar-mor, car-ry, pen-ny.

(4) In a group of more than two consonants so that those pronounced together will remain together:

dis-charge, rab-ble, al-though.

(5) Before or after two consonants so that the sounds pronounced as one syllable are kept together:

He-brew, bring-ing, push-es, cath-ode, sign-ing.

(6) Before or after a single consonant between vowels so that it is placed with the vowel with which it is pronounced:

fu-tile, na-tion, se-vere, haz-ard, shad-ow, for-eign.

33. The hyphen must *not* be used:

(1) Between two consonants pronounced in one syllable:

shipped, passed.

(2) Between two vowels pronounced in one syllable:

though, through, laugh.

(3) Between two letters used to express one sound:

apo*th*ecary, ele*ph*ant.

(4) To separate one letter standing as a syllable at the beginning or the end of a word from the rest of the word:

alone, about, busy, many.

The Apostrophe. The apostrophe is used in three ways:

As a sign of the genitive or possessive case.
As a sign of contraction.
To form special plurals.

34. *Genitive Case.* As a rule, in all singulars and in plurals that do not end in *s*, *x*, or the sound of *s*, add the apostrophe with *s:*

ass's, ox's, men's.

35. In plurals ending in *s* and in long words in the singular ending in *s* or the *s* sound, add the apostrophe only:

boys', the asses' necks, the foxes' holes, Herodias', Demosthenes', for conscience' sake.

36. In singulars of two syllables ending in *s*, be governed by the sound. Practice varies. Some authorities write *Dickens's;* others, *Dickens'*. But no one would defend *Sophocles's*. The best plan, when in doubt, is to say the word aloud, both with and without the additional *s*, and then decide which is preferable.

Do not use the apostrophe in the possessive adjectives:

hers, his, theirs, yours, ours, its (cf. *it's* below).

37. *Contractions.* Use apostrophes wherever letters are omitted in contractions:

doesn't, don't, it's, 'tis.

Note that in *can't*, *shan't* and *won't*, only one apostrophe is used. The reason for this is that these forms are derived from *cannot*, *shannot*, and *wonnot* (from *wol*=*will*), with simplification of *nn* to *n*.

38. Use apostrophes to show the omission of numbers in dates:

the boys of '76.

39. *Plurals.* Use the apostrophe to form the plural of letters:

Mind your p's and q's.

40. Use the apostrophe to form the plural of figures:

These are 6's and those are 7's.

41. Use the apostrophe to form the plural of signs:

The + 's and — 's bother me.

42. Use the apostrophe to form the plural of words and word-groups not usually pluralized.

these *don't's;* these *I-can't's* (note the hyphen).

CHAPTER V

REFERENCE WORK

How to Look up Books. When you have found all the books on a particular subject which are in your college library, you may still wish to know whether there are others that you can either buy or find in other libraries to which you have access. How shall you do this?

The following list of materials (all except No. 1 in book form) will enable you to find any book that you are likely to need during your college course. For graduate work the list would, of course, need to be supplemented. But when you have become familiar with the following sources of information, you will find the making of a bibliography on almost any subject a simple matter.

(1) *Library of Congress Card Catalogue.* As the Library of Congress contains a copy of every book copyrighted in the United States, and as every large library has a set of the catalogue cards issued by the Library of Congress, these cards are a valuable source of authoritative information. Books are listed under authors and titles but not under subjects.

There are similar catalogues, in volume form, and necessarily less complete, for other great libraries of America and Europe.

(2) *Subject Index of the Modern Books Added to the Library of the British Museum.* (With supplements.)[1] 1880–1925. 8 vols.

[1] The books here listed are all so well known and so unmistakable that, to save space, their titles are given in brief form.

The section on the War, separately paged, is bound at the end of the latest supplement.

(3) *London Library Catalogue.* (With supplements.) 3 vols. Published 1913–1920. Under authors' names. Contains more than 250,000 entries.

——*Subject Index to the London Library Catalogue*, 1909.

(4) "*A.L.A.*" (American Library Association) *Index.* (With supplement.) Subject index to books (excluding fiction) and government publications, to 1925.

(5) *American Catalogue of Books*, 1876–1910. 8 series. "Standard American list for period covered."—MUDGE.[1]

(6) *United States Catalog.* (With supplements.) 3 vols. Gives information under authors, titles, and subjects, of place and date of publication, publishers' names, and price. Of great service in giving definite information about a book of which only the title, or only the author's name, or even only the general subject, is known.

The books listed are chiefly those published in the United States, and English books of which there are American editions.

(7) *Cumulative Book Index.* Annual supplement to the *United States Catalog.*

(8) *English Catalogue of Books.* Published 1801–1928. 87 vols. Listed under authors, titles, and subjects. Continued by annual volumes.

(9) *Book Review Digest*, beginning 1905. Summarizes and indexes the most important reviews that appear in the leading magazines and a few of the leading newspapers. By glancing over these reviews, you can often tell whether a particular book that you have not seen will be of value for your purpose.

How to Work with Periodicals. There is, however, much valuable printed material that is never published in book

[1] For the title of Mudge's book see p. 510, below.

form but is accessible only in different types of periodicals. To make use of this, it is necessary to know the names of the different indexes to periodical literature and to understand the ground covered by each. The student who feels at home among these indexes has a double advantage: he has access to a great store of information and interest that is not to be found in books; and in the frequently occurring situation of a large class and a small supply of books, he can often find in periodical form the very material for which in book form there is such demand that he cannot get it. But it is only by much practice with the different types of index that he will be able to make them his tools. Among the most important of these indexes are the following:

(1) *Poole's Index to Periodical Literature.* (With supplements.) 1802–1906. Subject index only. See (3) below.

(2) *Annual Literary Index.* 1892–1904. The "only extended author key to . . . Poole periodicals."—MUDGE.

(3) *Readers' Guide to Periodical Literature.* (With supplements.) 1909– . Alphabetical list under authors' names, titles, and subjects. Includes magazines, bulletins, and reports, chiefly American; reviews as well as original articles.

(4) *Readers' Guide Supplement.* 1907–1919. Indexes periodicals not included in (3).

(5) *International Index to Periodicals.* 1920– . Continuation of (4).

(6) *Magazine Subject-Index.* To 1908.

(7) *Annual Magazine Subject-Index*, beginning 1908. Indexes especially articles in the less familiar English and American magazines and publications of societies. Entries are under subject except in the case of fiction by prominent writers and continued stories, which are under the authors' names. See (8) below.

(8) *Dramatic Index*, beginning 1909. Published with (7) and also separately. Indexes illustrations and articles about plays, dramatists, actors, and the theater.

General Reference Books. When you undertake to look up a subject of which you are completely ignorant, it is often best to begin by getting a general survey of it from some good reference book. This can be done by reading a brief but authoritative digest of the subject. To such a digest in a good reference book there is usually added a bibliography which will show you how to continue your reading on the subject. The best works of this character in English are:

(1) *Encyclopædia Britannica* 11th edition 1911; supplements 1922, 1926; new edition 1929.

(2) *New International Encyclopædia* (latest edition 1922). Has "excellent and usable bibliographies . . . the most frequently useful of all encyclopædias in English." —MUDGE.

A supplementary volume, unnumbered, contains courses of reading and study.

(3) *Encyclopædia Americana.* 1927. "Often stronger in recent science and technology than the others."—MUDGE.

(4) *International Year Book.* 1898–1902. An annual encyclopædia.

(5) *New International Year Book.* 1907– . Planned as supplement to *New International Encyclopædia.*

Reference Books and Bibliographies for Special Subjects. In looking up a subject, and especially in writing a paper, you often find yourself needing special information about matters of detail. It may be on the spelling, use, or meaning of a word, the situation of a city or river, the implications of a technical term, statistics on special subjects, the history of an event reported in the newspapers, a quotation, or an allusion—any of the numerous kinds of infor-

mation that may be involved in the discussion of a subject. For your convenience in finding such matter, the following list of special reference books has been compiled:

Aeronautics.

Brockett, Paul. *Bibliography of Aeronautics.* 1910. (Smithsonian Misc. Coll., vol. 55.)

U. S. Advisory Committee for Aeronautics. *Bibliography of Aeronautics.* 1909–1916. Published 1921. Continuation of the preceding; with supplements for 1917–19, 1920–21, and 1922.

Agriculture.

Bailey, Liberty Hyde. *Cyclopedia of American Agriculture.* New ed. 1917. 4 vols.

Agricultural Index. 1916– .

Allusions.

Brewer, Ebenezer Cobham. *Dictionary of Phrase and Fable.* 1927.

—— *Reader's Handbook.* Rev. ed. 1904. Contains famous names in fiction, allusions, references, proverbs, plots, stories, and poems, together with an English and an American bibliography and a list of the authors and dates of dramas and operas. Inaccurate but sometimes useful.

Wheeler, William Adolphus, and Wheeler, C. G. *Familiar Allusions.* "A handbook of miscellaneous information."—MUDGE.

See also *Proverbs.*

Century Cyclopedia of Names.

American Literature.

Cambridge History of American Literature. 1917–1921. 4 vols.

Manly, John M., and Rickert, Edith. *Contemporary American Literature: Bibliographies and Study Outlines.* 1929.

Anthropology and Ethnology.

Ripley, William Zebina. *Selected Bibliography of the Anthropology and Ethnology of Europe.* 1899.

U. S. Immigration Commission. *Dictionary of Races or Peoples.* 1911.

Osborn, Henry Fairfield. *Men of the Old Stone Age.* 1924. Not strictly a reference book but rich in valuable references.

Architecture.

Boston Public Library. *Catalogue of the Books Relating to Architecture, Construction, and Decoration.* 1914.

Sturgis, Russell. *Dictionary of Architecture and Building, Biographical, Historical, and Descriptive.* 1901. 3 vols.

Art.

College Art Association of America. *Books for the College Art Library.* 1920. (Brown University Bulletin, vol. 3, No. 1.)

Planché, James Robinson. *Cyclopædia of Costume.* 1876. 2 vols.

Brooklyn Public Library. *Reading and Reference List on Costume.* 1909.

Norris, H. *Costume and Fashion.* 1925–1927. 2 vols.

Atlases.

Cambridge Modern History Atlas. Second ed. 1924.

Cram, George F. *Unrivaled Atlas of the World.* 1927.

London Times. *The Times Survey Atlas of the World.* 1920, 1922.

Philip, George. *Philip's New World Atlas.* 1920.

Poole, Reginald Lane. *Historical Atlas of Modern Europe.* 1896–1902.

Biography.

Dictionary of National Biography. Invaluable for bi-

ographies of important men and women of England in all fields of activity.

Appleton's Cyclopædia of American Biography. 1888–1924.

National Cyclopædia of American Biography. Not authoritative, but useful for names not included in Appleton.

Boase, Frederick. *Modern English Biography.* 1892–1921. 6 vols. Useful for minor nineteenth century names. "Has a good subject index."—MUDGE.

Johnson, Allen. *Dictionary of American Biography.* 1928– . Vol. 1 now published. To be completed in six years. Supported by the American Council of Learned Societies, it is hoped this will be a standard work for Americans.

Who's Who. Annual. Brief biographies of prominent British men and women. 1849– .

Who Was Who. 1920. Contains biographies of persons who died 1897–1916, compiled from *Who's Who.*

Who's Who in America. Biennial. Similar to the preceding, for America. 1899– .

Botany.

Botanical Abstracts. Monthly serial furnishing abstracts and citations of publications in the international field of botany. 1918– . 5 vols.

Business and Commerce.

American Business Encyclopædia. 1913. 5 vols.

Johnson, Emory Richard. *History of Domestic and Foreign Commerce of the United States.* 1915. 2 vols. 10 maps. "Though not a formal reference book, is often useful."—MUDGE.

Newark, New Jersey, free public library, *Business Books, 1920–1926.*

Munn, Glenn G. *Encyclopedia of Banking and Finance.* 1924.

Chemistry.

Crane, E. J., and Patterson, A. M. *Guide to the Literature of Chemistry.* 1927.

Bolton, Henry Carrington. *Select Bibliography of Chemistry*, 1492–1902. Second supplement, 1904.

Classical Antiquities.

Peck, Harry Thurston. *Harper's Dictionary of Classical Literature and Antiques.* "Most useful for . . . ready reference because it gives articles on topics in classical antiquities, biography, mythology, geography, art, history, etc., in one alphabet."—MUDGE.

Commerce. See *Business and Commerce.*

Criticism. See *Literature.*

Current Events and Topics.

(London) *Times Official Index.* 1906– .

—— *Palmer's Index to the Times Newspaper*, 1791–1920. Less complete than the *Official Index.*

New York Times Index. 1913– . Subject index to current events as recorded in the *New York Times.*

American Year Book. 1910 to date.

See also *General Information*, *Public Affairs*, and *Statistics.*

Customs and Holidays.

Brand, John. *Observations on the Popular Antiquities of Great Britain.* Revised and enlarged by Sir Henry Ellis. 1900–1902. 3 vols.

Chambers, Robert. *Book of Days.* 1906. 2 vols.

Hazlitt, William Carew. *Faiths and Folk Lore.* 1905. 2 vols.

Cyclopædias. Look under the special subjects. See also *General Reference Books.*

Dates.

Haydn, Joseph. *Dictionary of Dates and Universal Information Relating to All Ages and Nations.* 1910.

Debates, Material for.

University Debaters' Annual. 1915– . 13 vols.

Debaters' Handbook Series. 1909–1921. 40 vols. "Contains subjects, briefs, bibliographies, and extracts from important articles."—MUDGE.

Abridged Debaters' Handbook Series. 1912–1921. 14 vols. "Contains subjects for which there is less demand or less material."—MUDGE.

Dictionaries.

Century Dictionary and Cyclopedia with a new Atlas of the World.

New English Dictionary. Published at Oxford and now complete. For accuracy and fulness of definition and illustration of the meanings of words in their associations, this has no equal. No other dictionary attempts to give the complete history of a word from its earliest known use.

New International Dictionary.

Standard Dictionary.

The smaller dictionaries based on these four are good. Scarcely any others are reliable.

Documents, U. S. Government.

Everhart, Elfrida. *Handbook to U. S. Government Documents.* 1910.

Swanton, Walter L. *Guide to United States Government Publications.* 1918. (U. S. Bureau of Education Bulletin, 1918, No. 2.)

U. S. Superintendent of Documents. *Monthly Catalog of United States Public Documents.* 1895– .

Domestic Science. See *Home Economics.*

Drama.

Clarence, Reginald. *"The Stage" Cyclopædia.* Bibliography of plays. 1909.

Stage Year Book. 1908– .

Clark, Barrett Harper. *Continental Drama of Today.* Outlines for study, suggestions, questions, biographies, and bibliographies. 1915.

—— *British and American Drama of Today.* Outlines for study, suggestions, questions, biographies, and bibliographies. 1915.

Logasa, Hannah, and Ver Nooy, Winifred, *An Index to One-act Plays.* 1924.

See also *American Literature*, *English Literature*, and *Literature.*

Education.

Monroe, Paul. *Cyclopedia of Education.* 1911–1913. 5 vols.

English Literature.

Cambridge History of English Literature. 1907–1917. 14 vols. Volume 15, 1927, is a general index.

Manly, John M., and Rickert, Edith. *Contemporary British Literature: Bibliographies and Study Outlines.* 1928.

Engineering. See *Industrial Arts.*

Ethnology. See *Anthropology.*

Gazetteers.

Lippincott's New Gazetteer.

(London) *Times Index-Gazetteer.* 1922.

General Information.

Reference Shelf. 1921– . Reprints of selected articles, briefs, bibliographies, debates, and study outlines, on timely topics.

Handbook Series. 1914–1927. 23 vols. "Contains subjects 'less debatable' than those listed in the three collections listed under *Debates;* with bibliographies, selections from important books and articles, and miscellaneous reference data."—MUDGE.

See also *Current Events*, *Public Affairs*, and *Statistics*.

Geology.

Bibliography of North American Geology, 1906–1918. 12 vols. Continued.

History.

American Historical Association. *Writings on American History.* 1906–1921.

A History of All Nations from the Earliest Times; being a Universal Historical Library by Distinguished Scholars. 1905. 24 vols.

Cambridge Ancient History. 1923–1927. 6 vols. and atlas. In progress.

Cambridge Medieval History. 1911–1926. 5 vols. published. In progress.

Cambridge Modern History. 1902–1912. 13 vols. and atlas.

Channing, Edward, Hart, A. B., and Turner, F. J. *Guide to the Study and Reading of American History.* Rev. and augm. ed. 1912.

Gross, Charles. *Sources and Literature of English History from the Earliest Times to about 1485.* 1915. New and revised edition.

Paetow, Louis John. *Guide to the Study of Medieval History.* 1917.

Study Manual for European History (by Members of the Department of History, University of Chicago). 1920.

Thompson, James Westfall. *Reference Studies in Medieval History.* Rev. and enlarged ed. 1923–1924.

Home Economics.

Lyford, Carrie Alberta. *Bibliography of Home Economics.* 1919. (U. S. Bureau of Education Bulletin, 1919. No. 46.)

Industrial Arts.

Industrial Arts Index, 1914 to date.

John Crerar Library. *List of Books on the History of Industry and the Industrial Arts.* 1915.

New York Public Library. *New Technical Books.* Selected list on industrial arts and engineering. 1915– .

International Law.

Moore, John Bassett. *Digest of International Law.* 1906. 8 vols.

Wilson, G. G. *Handbook of International Law.* Second ed. 1927.

Labor.

Browne, Ralph W. *What's What in the Labor Movement.* Dictionary of Labor Affairs and Labor Terminology. 1921.

Rand School of Social Science, *American Labor Year Book.* 1916– .

Law.

Cyclopedia of Law and Procedure. 1901–1912. 40 vols.

Literature.

Cross, Tom Peete. *Bibliography and Methods of English Literary History.* 1928.

Gayley, C. M., and Scott, F. N. *Methods and Materials of Literary Criticism.* Vol. I (Gayley and Scott). 1899. Vol. II (Gayley and Kurtz, B. P.). 1920.

See also *American Literature, Drama, English Literature.*

Medicine.

Quarterly Cumulative Index to Current Medical Literature. 1916–1927. Combined with *Index Medicus*, 1927– .

Music.

Grove, Sir George. *Grove's Dictionary of Music and Musicians.* Edited by J. A. Fuller-Maitland. 1927–1928. (With American supplement.) 5 vols.

Mythology.

Edwardes, Marian. *Dictionary of Non-classical Mythology.* Rev. and enlarged. 1923.

Gayley, C. M. *Classic Myths in English Literature and in Art.* New ed. 1911.

See also *Classical Antiquities.*

Newspapers.

Ayer & Son's *American Newspaper Annual and Directory.* 1880– . 43 vols.

Sells's *World's Press.* Newspaper directory (latest edition, 1921).

(London) *Times Handlist of Newspapers.* Bibliography of English journals and magazines from 1620 to the present time.

Philosophy and Psychology.

Baldwin, James Mark. *Dictionary of Philosophy and Psychology.* 1901–1905. 3 vols. in 4.

Psychological Index. Bibliography of the literature of psychology and cognate subjects. 1894– . 27 vols.

Political Science.

McLaughlin, Andrew C., and Hart, Albert Bushnell. *Cyclopedia of American Government.* 1914. 3 vols.

Proverbs.

Bohn's *Handbook of Proverbs.* 1889.

Lean, Vincent Stuckey. *Lean's Collectanea.* Collections of proverbs, English and foreign, folk-lore, superstitions, etc. 1902–1904. 4 vols. in 5.

Public Affairs.

Annual Register, a review of public events at home and abroad. British. 1758– . 164 vols.

Public Affairs Information Service. 1915– . "Combination of subject index to current literature in its field and digest of recent events and developments in sociology, political science, and economics. Especially good on the practical side."—MUDGE.

See also *Current Events and Topics*.

Quotations.

Bartlett, John. *Familiar Quotations*. 1914.

Hoyt, J. K. *New Cyclopedia of Practical Quotations*. 1927.

Radio.

Manly, H. P. *Drake's Radio Cyclopedia*. 1927.

Year-book of Wireless Telegraphy and Telephony. 1913– .

Religion.

Encyclopædia of Religion and Ethics. 1908–1922. 12 vols. Index volume, 1927.

Schaff, Philip. *The New Schaff-Herzog Encyclopedia of Religious Knowledge*. 1908–1912. 12 vols. and index.

Mathews, Shailer, and Smith, Gerald Birney. *Dictionary of Religion and Ethics*. 1921.

Frazer, Sir James George. *The Golden Bough*. 1907–1915. 12 vols. "Not a reference book in the ordinary sense of the word, but a great storehouse of information about primitive religion."—MUDGE.

Jewish Encyclopedia. 1901–1906. 12 vols.

Catholic Encyclopedia. 1907–1922. 17 vols.

Science.

International Catalogue of Scientific Literature. Annual. 1902– .

John Crerar Library. *List of Books on the History of Science.* 1911.

Social Sciences.

Harvard University. *Guide to Reading in Social Ethics and Allied Subjects.* 1910.

U. S. Library of Congress. Publications 1897– .

Statistics.

Chicago Daily News Almanac and Year-book. 1885– . Miscellaneous information.

Mulhall, Michael George. *Dictionary of Statistics.* 4th ed. rev. Nov., 1898. 1903.

Webb, Augustus Duncan. *The New Dictionary of Statistics.* 1911. Supplementary to Mulhall for the years 1899–1909.

Statesman's Year-book. 1864– . 65 vols. Information and statistics about the different governments of the world.

Statistical Abstract of the United States. 1878– . 49 vols. Annual government publication. Contains official statistics of population, immigration, agriculture, commerce, industry, education, etc.

World Almanac. 1868– . Miscellaneous information.

Besides the books listed above there are many others on subjects that the student is less likely to write about. If you do not find through the books given here the information that you need, consult one of the following guides. Of these the first is the most detailed work of its kind, and the second is a convenient manual which you may wish to buy for yourself.

Mudge, Isadore Gilbert. *New Guide to Reference Books* (based on the third edition of *Guide to the Study and Use of Reference Books,* by Alice Bertha Kroeger as revised by Isadore Gilbert Mudge). New edition, 1929.

Hutchins, Margaret, Johnson, Alice S., and Williams, Margaret S., *Guide to the Use of Libraries*. Third edition, 1925.

It is very desirable to begin early in your college course to make use of material that exists only in foreign languages. In the guides mentioned above you will find listed useful reference books in the chief languages of Europe.

How to Feel at Home in Your Library. Begin by studying the geography of the different rooms in which books, periodicals, and catalogues are kept. Observe on which walls or on which tables works of general reference are kept in the reading room. Observe the letters of the card catalogue that belong in each block of drawers. Observe on the cards themselves the letters that begin the call numbers of each class of books, indicating fiction, history, science, and so on. Remember that the more familiar you are with your tools, the better will they serve your purpose.

Find out exactly what the library hours are, what the conditions of using and of drawing books are, and exactly what are the limits of your privileges in the use of books. Do not hesitate to ask questions of the reference librarian. If you ask many questions when you first begin to use the library, you will not need to ask so many later.

For one student who defaces or even mutilates books, or who carries them off without charging them, there are many who treat books with the respect due to a realization of their usefulness. It is possible, however, to go a step farther, and to coöperate in lengthening the lives of books and in increasing the usefulness of the library. If you see a book with pages bent back or leaves turned down, it is worth while to straighten out the pages or carefully to turn back the corners of the leaves. If you find a book out of its place, do not attempt to put it where you think it belongs, but give it to some person in charge who has a

surer knowledge of the arrangement of the library. The lover of books, when he sees a book scribbled upon or otherwise marked in pencil, will even go so far as to erase with a clean eraser all such defacing marks. To preserve the life of a useful book is a benefit to the race.

How to Take Class Notes

Materials.

1. Use a loose-leaf notebook, as this gives greater flexibility in omitting and adding to your material.

2. Write in ink. Pencil rubs and becomes untidy and indistinct.

Methods.

1. Leave generous spaces, so that you can see at a glance the content of a page.

2. Make your notes reproduce the outline of the lecture as far as possible. Listen for the statement of heads and sub-heads—the topic sentences of paragraphs. Do not write anything until you have enough material to summarize in a sentence.

3. Note with extreme care all references, as these will help you to fill out your outline.

4. Write all names and dates with great care.

5. Make your own system of abbreviation for words, and stick to it. It is a good plan to have in the front of your notebook, a key to your abbreviations, for reference in case of doubt as to your meaning.

6. Learn to omit the unimportant words in the sentence; that is, words readily supplied from the context, such as articles and demonstrative adjectives, the copula, adverbs, and non-essential adjectives.

Try to make your notes progressive in value. Mere practice is not enough for success in this direction; atten-

tion and ingenuity in devising better individual methods, adapted to each subject, are necessary. The habit of taking a few notes that will suggest and bring before the mind the whole substance of a lecture is well worth while; but the practice of setting down a number of stray sentences that mean little or nothing when they are read afterward is obviously a waste of time. Unless you can learn to take notes properly, it is better to train your memory to carry the lecture as a whole, and then try to write a digest of it after you leave the classroom; but this process is more difficult for the beginner than taking notes in class.

Preparing Manuscript for Printer

In preparing material to be offered for publication, the following rules should be observed:

(1) Use good, unlined paper, 8 x 11½ inches.

(2) Never roll the sheets, and never fasten them together except with a detachable metal clip.

Send manuscript, folded only once or not at all, in strong manila paper envelopes, with postage to cover its return.

(3) Place your full address at both the beginning and the end of the manuscript.

(4) Write the title at the top of the first page.

Do not quote or underline it; for capitals see p. 472, § 10.

(5) Number the pages in arabic numerals. Additional pages, after the paper is finished, may be inserted by numbering them 1a, 2a, 2b, etc.

(6) Write on one side of the sheet only.

(7) Typewrite if possible. If not, take great pains to write legibly.

(8) If footnotes are needed, insert them according to the directions on pp. 127 ff. above.

(9) In preparing manuscript for the printer, words to

be italicized should be underscored with a single straight line (—). Two lines(=) call for small capitals; three (≡) for capitals; and a single wavy line (〰) for black-faced type.

Signs Used in Correcting Proof

⅁	Take out	⅁	Letter upside down
∧	Insert here	✕	Defective type
⊙	Period	¶	Paragraph
⊙	Colon	No¶	No paragraph
⁄	Comma	⋇	Insert space
⁄	Semicolon	✓✓	Even spacing
⁄	Apostrophe	‿	Less space
⁄	Quotation marks	⁀	Close up entirely
-/	Hyphen	⊏	Move to the left
/—/	Dash	⊐	Move to the right
Cap.	Capital	⊓	Move up
l.c.	Small letter	⊔	Move down
ital.	Italics	Center	Center
rom.	Roman type	Stet.	Let it stand
w. f.	Wrong font or size	....	Let it stand
tr.	Transpose	⁂	Is this right?
⊓⊔	Indicates what is to be transposed	⊓	Indicates where a paragraph begins

Marks Commonly Used in Noting Errors

Cap. Capital letter should be used

Cl. Lacks clearness

Coh. Lacks coherence

C. I. or *Cf.* Consult instructor

D. Error in diction

E. Lacks emphasis

Fig. Error in figure of speech

F. W. Fine writing

Gr. Error in grammar

I or *Id.* Faulty idiom

Ital. Use italics

K. Clumsy sentence structure

l.c. Use a lower case (small) letter

MS. Manuscript faultily prepared

P. Fault in punctuation

Ref. or *Atc.* Pronoun reference is indefinite

Rep. Unnecessary repetition

S. Sentence fault

Sp. Spelling error

T. Incorrect verb tense

Tr. Transpose the indicated words so the meaning will be clearer

U. Violation of unity

Wd. Wordy

//cst. Parallel construction violated

¶ Begin a new paragraph here

No ¶ Do not begin a paragraph here

Books That May Help

Narration.

Chase, Mary Ellen, and Del Plaine, Frances K., *The Art of Narration* (New York: F. S. Crofts & Co.), 1926.

Goodman, Theodore, *Narrative Structure and Style* (New York: D. Appleton & Company), 1926.

Grabo, Carl H., *The Art of the Short Story* (New York: Charles Scribner's Sons), 1913.

Description.

Jefferson, B. L., and Peckham, H. H., *Creative Prose Writing* (New York: Doubleday, Page & Company),1927.

Nicolson, Marjorie H. *The Art of Description* (New York: F. S. Crofts & Company), 1925.

Argumentation.

Foster, W. T., *Argumentation and Debating* (Boston: Houghton Mifflin Company), 1917.

Words.

Fowler, H. W., and Fowler, F. G., *The King's English* (Oxford: Oxford University Press), 1926.

Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech* (New York: Macmillan & Company), 1920.

Jespersen, Otto, *Growth and Structure of the English Language* (New York: D. Appleton & Company), 1923.

Krapp, G. P., *The English Language in America* (New York: The Century Company), 1925.

Grammar.

Cross, E. A., *The Little Grammar* (New York: Little, Brown & Company), 1926.

Kittredge, G. L., and Farley, F. E., *A Concise English Grammar* (Boston: Ginn & Company), 1918.

Handbooks.

Greever, Garland, and Jones, E. S., *The Century Handbook of Writing* (New York: The Century Company), 1922.

Manly, J. M., and Rickert, Edith, *The Writer's Index of Good Form and Good English* (New York: Henry Holt & Company), 1923.

Woolley, E. C., and Scott, F. W., *New Handbook of Composition* (Boston: D. C. Heath & Company), 1926.

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